

REVISED INTERNATIONAL MANUAL OF BRAILLE MUSIC NOTATION 1956


based on decisions reached at the
International Conference on Braille Music
Paris 1954.

Compiled by H. V. Spanner
Braille Music Secretary, World Council for the Welfare
of the Blind and World Braille Council

Part I WESTERN MUSIC

Published by the
WORLD COUNCIL FOR THE WELFARE OF THE BLIND
14 Rue Daru, Paris 8

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FOREWORD

by

COLONEL E. A. BAKER

For many years there has been a generally recognised need for standardisation of the notation of Braille music so that such music can be made available to blind readers in countries throughout the world. This " Revised International Manual of Braille Music Notation " is the result of efforts to that end initiated by UNESCO and carried to final completion by the World Council for the Welfare of the Blind and the World Braille Council.

Quite apart from the variations of musical idiom between the east and the west, the differences of approach to Braille music among groups of blind readers have resulted in varying methods of writing. Until 1929, countries worked more or less independently of one another. At the 1929 International Conference on Braille music substantial strides were made in the uniform application of Braille symbols in certain musical purposes. Nevertheless, it proved impossible to achieve complete agreement on all subjects and the international manual then published reflects an attitude of " agreeing to differ " on the solution of certain basic questions.

As will be seen in the Preface by Sir Cluþha Mackenzie, the 1954 Conference was called to try to remove this barrier, and although the result has not been a complete unification of method, a sufficient measure of standardisation has been brought about to warrant the publication of this revised manual. It is our firm hope and belief that the revisions here included will greatly facilitate the more widespread publication, distribution and use of Braille music, and an excellent start has been made towards the production of a universal catalogue of such music.

Formerly, services for the blind stressed the education of youth, but owing to the gradual development of services for those who lost their sight in adult life, users of Braille music include not only young people, but adults who have not had the advantages of early training. The present efforts have, therefore, stressed simplification.

The success of the work which has been done depends entirely on the co-operation of those who read this book. Many sacrifices have been made by many countries, and it is our earnest hope that blind musicians everywhere will justify this major effort on their behalf.

E. A. BAKER

PREFACE

by

SIR CLUTHA MACKENZIE

The spread of Louis Braille's admirable system of reading and writing for the blind to countries using European languages was, in due course, followed by a number of divergencies which threatened the basic principles of uniformity as between one language and another. The unsoundness of this development was duly recognised, and, by process of negotiation and with generous sacrifices which this called for, uniformity in usage was finally restored by 1932. In the meantime, however, other divergencies were growing in Asia and Africa. Inasmuch as the alphabets of non-European languages strikingly differed from the Roman and Cyrillic, this was probably inevitable, the more so as local Braille adaptations to the vernacular were made by small societies for the blind working in remote isolation. India had fallen heir to eight conflicting systems; China to eight; the countries employing Arabic script to a dozen or more; while a general lack of system marked the adaptations to the remaining languages. In 1949, to remedy this situation, the government of India requested UNESCO to lend its aid on an international level.

UNESCO accepted the task and gave it its concentrated attention for the next two and a half year. Except for the complicated languages of Eastern Asia, upon which agreement still remains to be attained, the work was gratifyingly successful. Willing concessions were made on all sides, and the new "World Braille" accepted. UNESCO convened a final conference in Paris in December 1951, under the title of "The Consultative Committee for the Creation of a World Braille Council". It duly set out the functions of the Council which constituted it as an advisory body to watch over the further evolution of the Braille system consistent with the principles of World Braille. It also named Braille music as an important subject to which the Council should give early attention. Mr. Louis Rodenberg, Illinois School for the Blind, U.S.A., was appointed to the Council as "specialist in Braille music".

During 1953, negotiations began between UNESCO, the World Braille Council, and the World Council for the Welfare of the Blind on the subject of the gradual transfer of parent responsibility for the World Braille Council from UNESCO to the World Council for the Welfare of the Blind. In the meantime, preparations began for the holding of an international conference in Paris to consider the improvement and extension of uniformity in the field of Braille music notation. It was agreed that this Conference should be held under the sponsorship of all three organisations (UNESCO, WCWB and WBC). Mr. Rodenberg kindly accepted the heavy task of initiating and collating the preparatory documents for the conference. For the thoroughness with which he carried this out we cannot express our gratitude too warmly. The World Braille Council has no funds of its own and the costs of the conference were ultimately borne by UNESCO, the World Council for the Welfare of the Blind, the Canadian National Institute for the Blind, and the Royal National Institute for the Blind, London. For their generous help we express our deep thanks.

It was the desire of the World Braille Council that the new conference, held a quarter of a century after the International Congress of Braille Music Notation, Paris, 1929, under the chairmanship of M. Georges L. Raverat, should build on the excellent work of its predecessors. The field covered by the 1929 Conference had been limited. The late Mr. Edward Watson, in his "Preface to 1929 Key" said: "It was felt that the time had perhaps not yet come when absolute uniformity of *method* might profitably be discussed; so it was arranged to limit discussion to a consideration of notation *symbols* only, and to defer questions as to the comparative merits of *methods* (known as Old Style; New Style; Bar by Bar; Bar over Bar, etc.) to another occasion." In the interval, too, blind welfare services in Africa and Asia had been spreading, and various Asian countries had been asking for adaptations of Occidental music

to fit their special needs. The presentation of music, too, had been growing more complex and divergencies had been increasing in the fields of new instruments and new methods. The following members, most of them distinguished blind musicians in their own countries, gathered in Paris between July 22nd and 30th, 1954, to consider the many difficult problems which admittedly stood in the way of complete uniformity:

OFFICIAL DELEGATES

Argentina	*Hugo S. Quartarulo
Belgium	Emile Waroquier
Brazil	Wilma Gomes Mondin
Canada	*John Di Biasio
Egypt and the Near East	*Reda Hamedy
France	*Gaston Litaize
	*Gaston Regulier
Germany	*Dr. Alexander Reuss
	*Paul Doerken
Greece	*Emmanuel Kefakis
Holland	*F. Kooken
India	*Lal Advani
Italy	*Silvestro Sasso
	*Costanzo Capirci
Japan	*Tokujiro Torii
Mexico	*Alejandro Meza
Scandinavia	*Hans Cai Seierup
Spain	*Joaquim Rodrigo Vidre
Switzerland	*Theodore Lang
United Kingdom	*Sinclair Logan
	*Harry V. Spanner
United States	*Harry J. Ditzler
	Mrs. Lyle G. Edwards
Yugoslavia	*Stojan Alcev

OFFICIAL OBSERVERS

Canada	*Robert Robitaille
France	*Paul Daude
Italy	Elena Romagnoli
Japan	Hideyuke Iwahashi

REPRESENTATIVES OF SPONSORING ORGANISATIONS

*L. W. Rodenberg, Braille Music Consultant for UNESCO and WBC.

*Sir Clutha Mackenzie, Chairman, World Braille Council (Chairman of the Conference).

*Colonel E. A. Baker, President, World Council for the Welfare of the Blind.

*Eric T. Boulter, Secretary-General, World Council for the Welfare of the Blind.

M. Georges Raverat, American Foundation for Overseas Blind, and Chairman of 1929 Congress.

(Blind members are marked by an asterisk.)

As with most conferences, it laid down main principles but inevitably left much detail to be worked out by the "continuing machinery". The resolution conferring authority for this action reads:

"The conference, recognising that further study, consultation, and in some cases experiment, should be carried out before a revised edition of the universal manual on Braille music notation can be published;

"Requests the World Council for the Welfare of the Blind, UNESCO, and the World Braille Council to continue to provide the services of a consultant to carry on the excellent work accomplished by Mr. L. W. Rodenberg in preparation for the present meeting. The consultant should pursue his task within the framework and in the direction of the recommendations and basic principles formulated by this conference;

"To this end, he should consult to the fullest possible extent with the organisations represented at the present conference, and with national committees on Braille music, many of which have made a notable contribution to the preparatory work, in order to arrive at conclusions which will advance the principle of uniformity and serve the best interests of blind musicians throughout the world.

"The conference requests the World Braille Council to assume responsibility for this work, and within the limits of its financial possibilities to afford the consultant such facilities and services as may be needed for the full accomplishment of his task.

"In order to achieve this aim the delegates here assembled undertake to do all in their power to enlist the continuing support, both material and moral, of their governments and of the national organisations they represent."

Following the conference, the WCWB, with the WBC as its consultant body, generously took over financial responsibility from UNESCO. Mr. H. V. Spanner* was appointed in September 1954, to draft the report of the conference and to edit the new manual on the lines laid down in the resolution. He and his secretary have worked long and hard at this task. It has entailed much correspondence with delegates and Braille music committees, and a great deal of drafting of examples of music illustrating changes from older methods. He has had many difficult problems in resolving widely differing opinions from various quarters.

As the manual of Occidental music approached completion, the WCWB and the WBC authorised the meeting of a small "Manual Revision Committee" to check over Mr. Spanner's work for inconsistencies or, if it occurred, lack of compliance with the text of the authorising resolution. Mr. Sinclair Logan, Secretary of the Music Department, Royal National Institute for the Blind; Dr. Reuss, Chairman of the Deutsche Blindennotenschriftkommission; Mr. L. W. Rodenberg, Consultant to the World Braille Council, and Mr. H. V. Spanner as Chairman, formed this committee. The present work reflects the decisions of the 1954 conference as filled out by Mr. Spanner in consultation with the delegates, and finally with the revision committee. The three years between the meeting of the conference in Paris and the publication of the manual have been a period of concentrated and continuous work for which we of the WBC are warmly grateful to Mr. Spanner and Mr. Rodenberg. The latter has been in continuous consultation and has devoted long hours over and above his normal work. With their names, too, we gladly include Mr. Sinclair Logan and Dr. Reuss, and those of the many delegates who have maintained continuous touch with Mr. Spanner as his work has progressed.

We acknowledge with warm thanks, too, the ready financial and secretarial help which the American Foundation for Overseas Blind has granted since the inception of the notation in 1953, and which it continues to give today. Mr. Spanner's services will be retained for some time to come for the preparation of translations, and in the drafting of guides for transcribers of Braille music and instructions for the use of teachers. We are indebted to the Royal National Institute for the Blind for under-

taking the task of printing the first English Braille edition of the new manual. Negotiations are under way also in Paris for the printing of the first edition in French.

Changes in method, no matter how intrinsically sound they are, usually meet with a tardy welcome. This reticence springs from normal human reluctance to treading a new path. In retrospect, when the path has been trodden, its apparent difficulties vanish and we wonder why we had ever been so reluctant. The UNESCO conference on orthographic Braille showed that the fires of fury which marked similar conferences in the old days had died down, and that Braillists of today had entered a new era of reason and compromise. Although the 1954 conference failed to bring agreement on the methods of presentation of keyboard music, many other aspects of presentation have been clarified and systematized. The new manual represents a logical advance on the position as left by the 1929 Congress. In due course further advances will unquestionably be made.

The manual on Oriental music and Gregorian chant will be issued later as supplements to this present work.

CLUTHA MACKENZIE

COMPILER'S PREFACE

In compiling the "Revised International Manual of Braille Music Notation", the compiler has assumed that the reader will already have a working knowledge of Braille music. The book is not designed as a tutor but rather as a statute book of reference, and every effort has been made to foresee and provide for every difficulty that may arise in the practical application of the devices and methods here set forth.

It will be noted that the Revised Manual contains many references to procedures in ink-print notation. The Paris Conference of 1954 had as one of its main objects the closest correspondence between Braille and ink-print notations, and many of the new suggestions here put forward are the direct result of this effort. (A discussion of one very important aspect of this matter will be found in Paras. 358-363.)

It will also be noted that a good deal of rather obvious information about ink-print usage is included, information which will be well known to all seeing musicians. This material has been given for the benefit of blind readers who are not familiar with ink-print notation in order to explain and justify what might otherwise seem to be unnecessary complications in the procedure or even the signs of Braille music.

While the needs of the blind reader and more particularly those of the blind teacher of seeing pupils have naturally been uppermost in the compiler's mind, the problems of the seeing musician who wishes to assist in the production of Braille music either as a reader or transcriber have been given a great measure of consideration, and it is hoped that this will fulfil a long-felt need.

The Tables of Signs—a new feature in this type of Braille music manual—will be invaluable for transcribers and the Index of Signs has a special value for the blind reader in view of the effort at international standardisation which was the main reason for the 1954 Paris Conference.

The application of the basic signs of Braille music notation has been by no means the same in different countries or at different times, and a word of appreciation is due to those delegates, who, since the Paris Conference, have done so much to find a common ground of agreement among themselves. The choice between a rigid regimentation of rules and an easy acceptance of alternatives has had to be faced by the compiler, and he acknowledges most gratefully the help he has received in solving this problem.

The general lay-out of the work has been designed for quick and easy reference (e.g. the correspondence of numbers between the Tables and the sections devoted to each, and the separate numbering of paragraphs and examples). It will be seen that in many cases the examples are taken from actual "live" music, thereby, it is hoped, increasing the interest and artistic value of the book.

H. V. S.

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REVISED INTERNATIONAL MANUAL OF BRAILLE MUSIC NOTATION 1956

TABLES OF SIGNS

(The following Tables include all the signs explained in the text, with the exception of a few treated in the Appendix. A complete Index of Signs each under its serial number in the diagram of 63 Braille characters is given on pages 176 to 190)

GENERAL TABLE

Ink-print bar-line	(space)
Ink-print dotted bar-line	⠠
Thick ink-print double bar	⠡
Thin ink-print double bar	⠢
Prefix for ink-print pagination	⠠
Square bracket above the stave	⠠
Square bracket below the stave	⠡
Music prefix	⠠
Literary prefix	⠠
Braille music hyphen	⠠
Braille music comma	⠠
Coincidence of notes in both hands	⠠
Prefix for added signs in Braille music text	⠠

NOTES



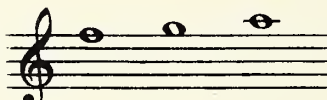
(The "General Table" has been provided in order to tabulate a number of signs for which it was difficult to find a suitable place in the remaining Tables, and the following details of procedure are given here for the same reason.)

1. A blank space is always left between measures in Braille music, and when the dotted bar line is used it must be preceded and followed by a blank space (see Ex. 170).

2. The double bar follows the preceding sign without an intervening space (see also Para. 142.)

3. The prefix for ink-print pagination is treated in two ways:
 - (a) When it indicates a change of page in the course of the music, it must have a blank space on either side.
 - (b) When it is combined with a number (as in a heading, cf. Para. 395, Ex. 297), it precedes the number without an intervening space. (See also Paras. 205-206.)
4. The square brackets are placed in the music text without intervening spaces or special octave marks for the notes which follow them, but they must always be placed on the same line as the first or last sign which they enclose. (See Ex. 134.)
5. The music and literary prefixes are chiefly used when music and words alternate in the same line. If the music is followed either by a double bar or by the indication "etc." it is not necessary to use the literary prefix for the following word text.

EXAMPLES:—

- (a) The note  is used for tuning.
- (b) The instrument is tuned thus:  Unusual tunings may, (etc.)
- (c) When the notes  etc. are sung, (etc.)

6. The Braille music hyphen must follow the preceding sign without an intervening space, but must itself be followed by a blank space if the remaining music text is in the same line. Its proper use is demonstrated in a great many of the musical examples throughout this work.

7. The Braille music comma is placed in the music text without intervening spaces (see Ex. 21). Its use is explained in Paras. 36-38.

8. The principle of doubling to which reference is frequently made in the text—a useful device familiar to all blind readers—is here explained for the benefit of seeing transcribers. It is used when the signs in Tables, 7, 8, 12, 19 and 20 (a) apply to four or more notes, and consists in writing the sign twice for the first note, and once for the last in the passage (see the sections dealing with the above Tables). It is useful not merely for the saving of space, but even more for the avoidance of the bewilderment which can result from reading repetitions of the same sign; but its application needs very careful consideration, and warnings are given here and there against its indiscriminate use.

TABLE 1
NOTES AND NOTE-VALUES

[Throughout this work:

semibreve = whole note
minim = half note
crotchet = quarter note
quaver = eighth note]

Semibreves and 16ths	
Minims and 32nds	
Crotchets and 64ths	
Quavers and 128ths	

Value signs:

semibreves, etc.	
16ths, etc.	


The breve	(a)	(etc.)
	(b)	(etc.)

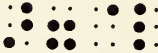
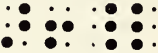
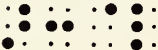
TABLE 2
OCTAVE SIGNS

First octave C		Fifth octave C	
Second octave C		Sixth octave C	
Third octave C		Seventh octave C	
Fourth octave C		A below first octave	
		C above seventh octave	

TABLE 3
CLEF SIGNS

G (or treble) clef	
F (or bass) clef	
C (alto or tenor) clef	

When it is necessary to show the line on which the clef is placed, the sign  is preceded by an octave mark (Table 2) thus:

G clef on first line	
F clef on third line	
C clef on first line	

(For modified clef signs, see Table 17.)

TABLE 4

RESTS

[The signs for distinction of values given in Table 1 apply equally to rests.]
















Semibreve and 16th rest	
Minim and 32nd rest	
Crotchet and 64th rest	
Quaver and 128th rest	
Breve rest:	(a) 
	(b) 


TABLE 5

ACCIDENTALS AND KEY SIGNATURES

Sharp	
Double sharp	
Flat	
Double flat	
Natural	

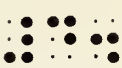

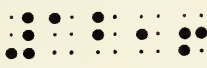


Key signatures:

Three sharps	
Three flats	
Four sharps	
Four flats	

Accidentals above or below a note 

(For changes of key see Example 12.)

TABLE 6
SPECIMEN TIME SIGNATURES

Four-four time	
Six-eight time	
Twelve-sixteen time	
C	
C barred	

Combined time signatures:

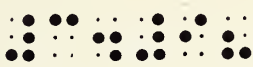
Three-four, nine-eight	
------------------------	--

TABLE 7
IRREGULAR NOTE-GROUPING

[The normal grouping of notes is explained in Paras. 29-38.]

Group of:

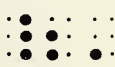












Two notes		
Three notes (a)		(b) 
Ten notes		

TABLE 8
INTERVALS

Second		Sixth	
Third		Seventh	
Fourth		Octave	
Fifth			
Moving-note signs: for one interval			
			

[For intervals larger than the octave see Para. 45.]

TABLE 9
THE TIE




Tie between single notes	
Two or more ties between chords	
Accumulating arpeggio	

TABLE 10
IN-ACCORD AND MEASURE-DIVISION SIGNS

In-accord (whole measure)	
In-accord (part measure)	
Measure-division	

TABLE 11
STEM SIGNS

[The semibreve stem is a convenient misnomer, there being no stem in the ink-print.]

Semibreve stem	
Minim stem	
Crotchet stem	
Quaver stem	
16th stem	
32nd stem	

TABLE 12
THE SLUR

Short slur	
Long slur:	
(a)	
(b)	
Overlapping slurs	
Short slur from part to part	
Long slur from part to part	
Short line or slur between staves	
The half phrase:	
(a)	
(b)	
Short slur for grace notes	

TABLE 13
 REPETITION AND TREMOLO
 (A) *Note and Chord Repetition*

Repetition in crotchets	•••
	•••
quavers	•••
	•••
16ths	•••
	•••
32nds	•••
	•••
64ths	•••
	•••
128ths	•••
	•••

(B) *Tremolo*

Alternation in quavers	•••
	•••
16ths	•••
	•••
32nds	•••
	•••
64ths	•••
	•••
128ths	•••
	•••

TABLE 14
 FINGERING
 (See also Table 23 (d))

First finger (thumb)	••
	••
Second finger (index)	••
	••
Third finger (middle)	••
	••
Fourth finger (ring)	••
	••
Fifth finger (little)	••
	••
Change of fingers	••
	••

Alternative fingerings:

omission of first fingering	••
	••
omission of second fingering	••
	••

TABLE 15
ORNAMENTS
(A) *Grace Notes*

[In Braille, a distinction is made between notes printed in small type which are essential to the time-value of the measure and notes which are unessential to the time-value. The Braille sign for the former will be found in Table 19; that for the latter is given below.]

The appoggiatura	
The acciaccatura	
Four or more grace notes	

(B) *The Trill and the Turn*


















The trill	
The inflected trill	
The turn:	
between notes	
above or below a note	
inverted, between notes	
inverted, above or below a note	
with inflected upper note	
with inflected lower notes	
with both notes inflected	

(These inflections can of course be used with the turn above or below a note, and with the inverted turns.)

(C) *The Mordent*

Upper mordent	
Extended upper mordent	
Lower mordent	
Extended lower mordent	
Inflected upper mordents	
Inflected lower mordents	








(D) *Unusual Ornaments*

Extended upper mordent preceded by a turn	
” preceded by an inverted turn	
” followed by a turn	
” followed by an inverted turn	
” preceded by a descending curve	
” followed by a descending curve	
” preceded by an ascending curve	
” followed by an ascending curve	
” followed by a curve between two adjacent notes (slide)	
A descending curve preceding a note	
An ascending curve preceding a note	
An inverted V between two adjacent notes (Nachschlag)	
A normal V between two adjacent notes (Nachschlag)	
A short curve between two adjacent notes (passing note)	
A short thick line between two adjacent notes (note of anticipation)	
A short oblique stroke through a chord (chord acciaccatura)	
A curve over dots above a note (Bebung)	

(This sign is inverted when printed below a note, and the number of dots in the ink-print regulates the number of staccato signs.)

TABLE 16
REPEATS

(A) *Braille*

Measure or part-measure repeat	
Separation of part-measure repeats of different value	
Segno (with letters, as explained in Para. 127)	
" Repeat from  " etc.	
Da capo	
End of original passage affected by segno or da capo	
Isolation of repeated passage in unmeasured music	

(B) *Ink-Print*





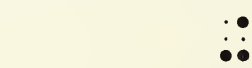




Double bar followed by dots	
Double bar preceded by dots	
Prima volta (or equivalent indication)	
Seconda volta (or equivalent indication)	
Da capo (or D.C.)	
Segno (modified S)	
Dal segno or D.S.	
An encircled cross	
End of original passage affected by segno	

TABLE 17
HAND SIGNS




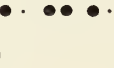
Right hand	
Left hand	
Right hand in bass stave	
Left hand in treble stave	

TABLE 18
THE SUSTAINING PEDAL

Ped. (or P with horizontal line)	
Star or asterisk (or arrow)	
Star and Ped. under one note	
Half-pedalling	

TABLE 19
VARIANTS


Notes printed in large type	
Notes printed in small type	
Music parenthesis	
Music asterisk	
Query	
Variant followed by suitable number	

TABLE 20
NUANCES

(A) *Symbols*

[The names given in parentheses are taken from "The Concise Oxford Dictionary of Music" by Dr. Percy A. Scholes.]

A dot above or below a note (staccato)	
A pear-shaped dot above or below a note (staccatissimo)	
* A dot under a short-line above a note (mezzo-staccato)	
A short line above or below a note (agogic accent)	
A thin horizontal V above or below a note	
A thick inverted or normal V above or below a note	
* A dot under an arc above a note (pause)	
* The same between notes	
* The same above a bar-line	

A comma 

(This Braille sign is also used for (1) a single or double short vertical line between notes, (2) two short parallel oblique lines between notes, (3) an upright or inverted wedge between notes.)


A vertical wavy line or curve through one stave (arpeggio)


The same through two staves (marked in all parts in both hands)


Diverging and converging lines (see (B) below) on one note

* These signs are inverted in the ink-print when placed below the stave.

(B) *Abbreviated Words*

Braille word sign 

pp 


p 

mf 

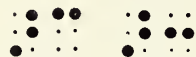
f 

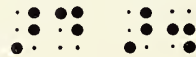
ff 

cresc. 

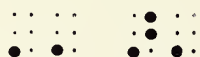
decresc. 

dim. 

Beginning and end of diverging lines (crescendo) 

Beginning and end of converging lines (diminuendo) 

Continuation dots or dashes:

Beginning and end of first line 






Beginning and end of second line 


TABLE 21 ORGAN PEDALLING


Organ pedals 


Left toe 


Left heel 

Right toe 

Right heel 

Change of feet (left to right, or toe to heel, etc.) 

Change without indication of toe or heel 

Crossing of foot in front 







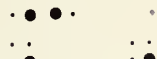



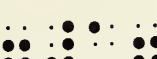
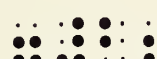












Crossing of foot behind 

TABLE 22
VOCAL MUSIC

Phrasing slur	
Portamento	
Syllabic slur	
Half breath	
Full breath	
Repetition in word text	
Two vowels on one note	
Three vowels on one note	
Slur indicating variations of syllables	
Numbering of verses:	
in word text	   etc.
in music text	   etc.
Solo sign in accompaniment	
Soprano	
Alto	
Tenor	
Bass	
Prefix for divided part	

Note

 = 1st soprano,  = 2nd soprano.

The same device is used in all parts. See also Note to Table 26(a).

TABLE 23
MUSIC FOR STRINGED INSTRUMENTS

(a) *Numbering of strings*

1st string	•••	5th string	•••
	•••		•••
2nd string	•••	6th string	•••
	•••		•••
3rd string	•••	7th string	•••
	•••		•••
4th string	•••		•••
	•••		•••

(b) *Positions*

1st position	•••	7th position	•••••
	•••		•••••
2nd position	•••	8th position	•••••
	•••		•••••
3rd position	•••	9th position	•••••
	•••		•••••
4th position	•••	10th position	•••••
	•••		•••••
5th position	•••	11th position	•••••
	•••		•••••
6th position	•••	Half position	•••••
	•••		•••••

(c) *Bowing Signs*







Up-bow (a V opening up or down)	•••
	•••
Down-bow (an angular U opening up or down)	•••
	•••

(d) *Fingering*

Thumb (a cipher crossed by a vertical line)	•••
	•••
Thumb on:	
first string	•••
	•••
second string	•••
	•••
third string	•••
	•••
fourth string	•••
	•••
First finger (index)	•••
	•••
Second finger (middle)	•••
	•••
Third finger (ring)	•••
	•••
Fourth finger (little)	•••
	•••

(The methods of representing lines of continuation for strings, positions and fingering are explained in Paras. 256, 258 and 261.)

(e) *Miscellaneous*

Pizzicato for right hand (pizz.)	
Pizzicato for left hand (x)	
Arco (thus in ink-print)	
Glissando (a line between two adjacent notes)	
Open string and natural harmonic (a cipher)	
Artificial harmonic (a diamond-shaped note)	

(f) *Frets*

(The signs for the first eleven positions (see (b) above) are used for the first eleven frets;

 =twelfth fret,  =thirteenth fret.)

(g) *Barré and Plectrum Signs*







Grand barré (tie or C)	
Half barré (short tie or CM)	
Little or optional barré (X)	
Plectrum upstroke (V)	
Plectrum downstroke (angular U)	
Slide from string to string	

TABLE 24
SHORT FORM SCORING

(C semibreve is used as a representative note in this Table.)

<i>Ink-print</i>	<i>Braille</i>
CM or C	
Cm	
Cdim or Cdim7	
C+ or aug.	
Cmaj7	
C4 or Csus4	
C6	
C7	
C9	
C11	
C13	
Cm6	
Cm7	
C+7	
Caug9	
Cb5	
C-5	
Cb9	
C7b9	
Cm7b5	

Prefix for short-form scoring

Special "first ending" Special "second ending"

TABLE 25
MUSIC FOR THE ACCORDION

First row of buttons (a dash below a note)	
Second row (no indication)	
Third row (l or M)	
Fourth row (2 or m)	
Fifth row (3, 7 or S)	
Sixth row (4 or d)	
Draw (V pointing left)	
Push (V pointing right)	
Bass solo (B.S.)	
Register	
Without register	
Prefix for accordion music	






















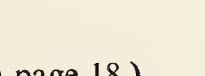
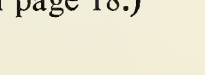

TABLE 26
ABBREVIATIONS FOR ORCHESTRAL INSTRUMENTS

(a) *English*

Piccolo	•••••
Flute	•••••
Oboe	•••••
English Horn	•••••
Clarinet	•••••
Bass Clarinet	•••••
Bassoon	•••••
Double Bassoon	•••••
Horn	•••••
Trumpet	•••••
Trombone	•••••
Tuba	•••••
Bass Tuba	•••••
Cymbals	•••••
Triangle	•••••
Side Drum	•••••
Bass Drum	•••••
Kettle Drum	•••••
Harp	•••••
Violin 1 *	•••••
Violin 2	•••••
Viola	•••••
Violoncello	•••••
Double Bass	•••••

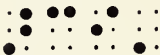








* The method here used for numbering the violin parts is also employed with wind instruments. Two numbers can be combined, e.g. ••••• etc. In "divisi" passages in the strings a similar plan is followed, e.g. ••••• 1st violins 1, ••••• 2nd violins 1 and 2, etc.

(b) *French*

Petite Flûte	
Grande Flûte	
Hautbois	
Cor Anglais	
Clarinette	
Clarinette Basse	
Basson	
Contrebasson	
Cor	
Trompette	
Trombone	
Tuba	
Tuba Bass	
Cymbale	
Triangle	
Caisse Claire	
Grosse-caisse	
Timbales	
Harpe	
Violon 1	
Violon 2	
Alto	
Violoncelle	
Contrebasse	





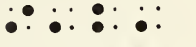





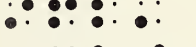










(See note to 26(a) on page 18.)

(c) *Italian*

Flauto Piccolo	
Flauto	
Oboe	
Corno Inglese	
Clarinetto	
Clarinetto basso	
Fagotto	
Contra fagotto	
Corno	
Tromba	
Trombone	
Tuba	
Tuba bassa	
Piatti	
Triangolo	
Tamburo Militaire	
Gran Cassa	
Timpani	
Arpa	
Violino 1	
Violino 2	
Viola	
Violoncello	
Contrabasso	

(See note to 26(a) on page 18.)







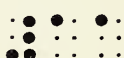





(d) *German*

Kleine Flöte	
Grosse Flöte	
Hoboe	
Englisches Horn	
Klarinette	
Bassklarinette	
Fagott	
Doppelfagott	
Horn	
Trompete	
Posaune	
Tuba	
Basstuba	
Becken	
Kleine Trommel	
Grosse Trommel	
Triangel	
Pauken	
Harfe	
Violine 1	
Violine 2	
Bratsche	
Violoncell	
Kontrabass	

(See note to 26(a) on page 18.)

TABLE 27
FIGURED BASS

Indication of figures:

Ink-print	0	2	3	etc.
Braille				etc.
Blank space replacing a figure				
Prefix for isolated accidental				
Horizontal line of continuation				
Two lines of continuation				
Three lines of continuation				
Oblique stroke replacing a figure				
Oblique stroke above or through a figure				
Prefix for figured bass				
Distinction of meaning before signs				



BASIC SIGNS

I. NOTES AND NOTE-VALUES (Table 1).

1. The notes of one octave of the scale of C are given in Table 1. It will be seen that the simplest form of note is the quaver (eighth note), dot 6 being added to form the crotchet (quarter note), dot 3 the minim (half note), and dots 3-6 the semibreve (whole note). It will also be noted that each sign represents two different values, but the number of notes in a measure will usually be of sufficient guide to the reader in determining to which of the two values any note belongs. Where confusion is likely to arise (e.g. in the case of a minim followed immediately by a 32nd), one of the value signs must be placed between them.

EXAMPLE 1.



2. When a piece begins with an incomplete measure and there is any doubt as to the value of the first note or rest, the sign $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ is used if the note or rest belongs to the smaller of the two values.

EXAMPLE 2.



3. With regard to the two signs given for the breve, the first can be used unless confusion is likely to arise with the signs for 5th finger, open string, or natural harmonic, in which case it must be replaced by the second.

4. Dotted notes are shown by adding dot 3 after the note, according to the number of dots given in the ink-print.

(a) dotted crotchet: $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$

(b) double-dotted crotchet: $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$

The dotted breve is shown thus:

(a) $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$

(b) $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$

No other sign may come between the note and the dot.

5. When music is written in proportional notation, the following scale of values is adopted:—

Maxima	$\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$
Longa	$\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$
Brevis	$\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$
Semibrevis	$\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$

6. In cadenzas or passages of unmeasured music where it is often difficult to distinguish between the larger and smaller note-values, the value signs must be used.

EXAMPLE 3. (quavers)

EXAMPLE 4. (128ths and 64ths)

II. OCTAVE SIGNS AND RULES (Table 2).

7. The full gamut of the musical scale is divided into so-called "octaves", each octave comprising the notes from any C to and including the B next above. These octaves are numbered, beginning with the lowest C on the piano, and the pitch of a note is shown by preceding it, when required, by the particular sign for the octave in which it stands.

The rules governing the use of octave signs are of the greatest importance.

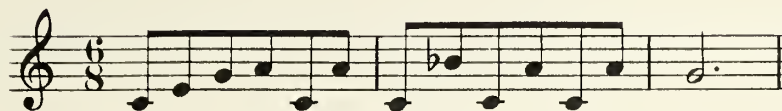
8. As will be seen in Table 2, the octave sign is placed immediately before the note to which it belongs, and no other sign may come between them.

9. The octave is always marked at the beginning of a paragraph or piece, and at various other points which will be mentioned later (Paras. 45-50, 191-192, etc.).

10. In a melodic progression, the octave is not marked for the second of two consecutive notes if it is less than the interval of a fourth from the first.

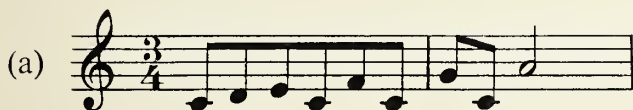
EXAMPLE 5.

(See also Ex. 8)



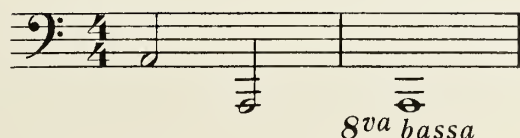
(Compare (a) and (b) in the following example.)

Figure 1 consists of two panels, (a) and (b), showing schematic diagrams of a 2D lattice of atoms. Panel (a) shows a square lattice of atoms with a central region of different atoms (represented by larger dots). Panel (b) shows a similar lattice but with a different arrangement of atoms, possibly representing a different material or a different state of the system.



The Ink-Print 8va

• • • • •



III. CLEF SIGNS (Table 3).

14. In music transcribed for the benefit of the blind teacher of seeing pupils, it is recommended that the clefs used in the ink-print should be marked in the Braille copy.

15. Where the Braille is paragraphed according to the ink-print staves, the ink-print should be followed in this matter, the clefs being placed at the beginning of each paragraph. Where the paragraphing is independent of the ink-print staves the clef signs at the beginning of each stave need not be reproduced, but appropriate clefs must be marked at the beginning of each paragraph. In any case, changes of clef marked in the ink-print must always be reproduced at the points where they occur.

16. The note following a clef sign must always have its proper octave mark.

(See also Table 17.)

IV. RESTS (Table 4)


17. The signs in this Table should be used for all rests which occur in the ink-print; but it frequently happens that the Braille text can only be made clear to the reader by the inclusion of rests which do not appear in the ink-print, and such added rests must always be preceded by dot 5.


EXAMPLE 10.



18. A measure of silence is indicated in the ink-print by a semibreve rest, whatever the time signature may be, except that in 4/2 time the breve rest may sometimes be found.

19. When a silence is prolonged for two or three measures, the rests are written as at (a) below; when it extends for four or more measures, the procedure is that shown at (b).

(a) three measures' rest: 


(b) four measures' rest: 

When the breve rest is used (b) must be used for a silence of two or more measures:

(a)

(b)

20. Dotted rests are shown thus:

(a) dotted crotchet rest: 

(b) double-dotted crotchet rest: 

The dotted breve rest is shown thus:

Figure 1 consists of two 4x4 grids of dots. In grid (a), there are 10 black dots and 6 white dots. The black dots are located at (row, column) positions: (1,1), (1,2), (1,3), (2,1), (2,2), (2,3), (3,1), (3,2), (3,3), and (4,1). The white dots are at (1,4), (2,4), (3,4), (4,2), (4,3), and (4,4). In grid (b), there are 12 black dots and 4 white dots. The black dots are at (1,1), (1,2), (1,3), (1,4), (2,1), (2,2), (2,3), (2,4), (3,1), (3,2), (3,3), and (3,4). The white dots are at (4,1), (4,2), (4,3), and (4,4).

V. ACCIDENTALS AND KEY SIGNATURES (Table 5).

21. Accidentals are placed immediately before the note or interval to which they belong, and must not be separated from it by any but octave signs.

22. In general, accidentals should always be marked where they occur in the ink-print (but see Paras. 52, 72). Where it is necessary to add accidentals in the Braille text, these should be preceded by dot 5 in the same way as that already explained in Para. 17.

23. As in ink-print, accidentals remain in force during a complete measure, but only for the same note at the same pitch. (See also Para. 60).

EXAMPLE 11.

Example 11 shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Above the staff, the corresponding Braille notation is shown, including key signature and time signature marks.

24. Key signatures are written between blank spaces (unless followed immediately by time signatures) at the point at which they appear in the ink-print, except that the signature at the beginning of each stave is omitted after its first appearance in a piece. Changes of key are of course placed wherever they occur.

EXAMPLE 12.

Example 12 shows a musical staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody includes a key change to two sharps (F#, C#) in the third measure. Above the staff, the corresponding Braille notation is shown, including key signature and time signature marks.

25. Changes of key should always be marked in each part in keyboard music (or in vocal or orchestral scores) when they occur in the course of a paragraph, but at the commencement of a paragraph it is only necessary to mark such a signature once in some prominent place.

26. The first note following a key signature must always have its proper octave mark.

VI. TIME SIGNATURES (Table 6).

27. Time signatures are always written between blank spaces unless combined with a key signature. The note following a time signature must always have an octave mark.

28. Changes of time are treated in the same manner as that explained above (Para. 25) for changes of key.

EXAMPLE 13.

EXAMPLE 13.

The musical notation for Example 13 consists of a complex rhythmic pattern represented by a series of dots and vertical lines, and a corresponding staff notation below. The staff notation is written in treble clef and features a sequence of notes and rests, with time signatures changing from 3/4 to 2/4 and back to 3/4.

VII. THE GROUPING OF NOTES

29. The grouping of 16ths, etc., is of necessity somewhat different in Braille from that of ink print, and it is not always possible to give an actual facsimile reproduction of the latter.

30. The general principle of Braille note-grouping is to write the first note of the group in its true value, the remaining notes being given as quavers:

EXAMPLE 14.

and if a rest of equal value takes the place of the first note of a group, the same method is used.

EXAMPLE 15.

This method of note-grouping is subject to certain conditions:

31. It should not be used if the group cannot be completed in the line in which it begins.

EXAMPLE 16.

[illegible]

32. It should not be used if the group is followed on the same line and in the same measure by a quaver or dotted quaver (but see Ex. 54, measure 2).

(Note the difference of treatment on the second beat of both measures in the following example.)

EXAMPLE 17.

33. It is better not to use this method when the group contains a rest, even of the same value, on any other note but the first.

EXAMPLE 18.

(A clearer version of this passage is given in Ex. 21.)

34. This method should not be used if the group is rendered incomplete by notes or rests of different value.

EXAMPLE 19.

35. It should not be used if for any reason the group is interrupted by the music hyphen.

EXAMPLE 20.

36. Where, as in Ex. 18 above, the grouping is not very clear, the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ should be used.

EXAMPLE 21.

(See also Ex. 48.)

37. In such a case as the following, where syncopated quavers might be mistaken for 16ths, the value signs must be used, as was said in Para. 1, to separate the notes of different value.

EXAMPLE 22.

38. The nature of the Braille quaver signs renders it impossible to indicate the ink-print grouping of quavers without the use of $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$, and in consequence such grouping is ignored unless it crosses either the beat or the bar-line.

EXAMPLE 23.

The musical notation shows a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody consists of the following notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4-E4 (beamed eighth notes), D4 (half), and E4-F4-G4 (beamed eighth notes) ending with a double bar line.

(If the above had been written in 3/8 time it would have appeared as follows, the normal Braille grouping being retained and the abnormal ink-print grouping being shown by the Braille music comma.)

EXAMPLE 24.

The musical notation for 'The Rose Tree' is presented in three parts. At the top, the title 'THE ROSE TREE' is written in a decorative, serif font. Below the title, the melody is written on a single five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The bottom part of the image shows the beginning of the melody on a single five-line staff, with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes.

IRREGULAR NOTE-GROUPING (Table 7)

39. It will be noted that among the signs given in Table 7, the triplet is shown in two forms, (a) and (b). (a) is the form which is more generally used, (b) being reserved for use when a triplet contains a triplet of smaller value on one of its notes.

EXAMPLE 25. (a)

The musical notation for Example 25 (a) is in 4/4 time. It features a triplet of eighth notes on the first beat, followed by a quarter note on the second beat, another triplet of eighth notes on the third beat, and a quarter note on the fourth beat. The notes are G4, A4, B4, C5, D5, E5, F#5, and G5.

EXAMPLE 26. (b)

The musical notation for Example 26 (b) is in 3/4 time. It features a triplet of eighth notes on the first beat, followed by a quarter note on the second beat, another triplet of eighth notes on the third beat, and a quarter note on the fourth beat. The notes are G4, A4, B4, C5, D5, E5, F#5, and G5.

It is also better to use (b) for triplets which occur in conjunction with irregular groups of different value:

EXAMPLE 27.

The musical notation for Example 27 is in 6/8 time. It features a triplet of eighth notes on the first beat, followed by a quarter note on the second beat, another triplet of eighth notes on the third beat, and a quarter note on the fourth beat. The notes are G4, A4, B4, C5, D5, E5, F#5, and G5.

40. These signs can be doubled, but in the case of $\cdot \cdot \cdot$ etc., it is unnecessary to use dot 3 after the first of the doubled signs.

EXAMPLE 28.

The musical notation for Example 28 is in 3/4 time. It features a triplet of eighth notes on the first beat, followed by a quarter note on the second beat, another triplet of eighth notes on the third beat, and a quarter note on the fourth beat. The notes are G4, A4, B4, C5, D5, E5, F#5, and G5.

EXAMPLE 29.

The musical notation for Example 29 is in 4/4 time. It features a triplet of eighth notes on the first beat, followed by a quarter note on the second beat, another triplet of eighth notes on the third beat, and a quarter note on the fourth beat. The notes are G4, A4, B4, C5, D5, E5, F#5, and G5.

41. It is usual to indicate irregular groups in the ink-print by marking them with the appropriate number in addition to grouping them with a ligature, but the number is sometimes omitted. While it is possible to show this grouping in Braille in the case of 16ths, 32nds, and 64ths, without the use of the signs in Table 7, it is impossible to do so with quavers and 128ths (save by the use of $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$), and in consequence the signs in Table 7 must always be used, even when the corresponding numbers do not appear in the ink-print.

VIII. INTERVALS (Table 8).

42. When two or more notes of the same value are sounded together, forming a chord, one note only is written according to Table 1, the remainder being represented by the signs in Table 8 which indicate their distance, or interval, from the written note.

43. The direction in which intervals are to be read (upwards or downwards from the written note), depends very much on the instrument for which the music is written, and on the disposition of the score. In general, it may be said that the melody and the bass should each appear as written notes. Where clef signs are used, the treble clef implies a downward reading and the bass clef an upward reading of intervals.

(When it is desired to reverse the usual normal practice in reading intervals and in-accords in any part, one of the following indications



should be placed at the beginning of the piece. Where necessary, this indication can be preceded by a hand sign, the initials of an instrument, etc.)

EXAMPLE 30.

(See also Paras, 164, 317, 377-378.)

44. When the written note is dotted, it is not necessary to place dots after any intervals (but see Ex. 45).

EXAMPLE 31.

EXAMPLE 32

The musical notation for 'The Rose Tree' is presented in a standard staff format. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece consists of two measures, each containing three eighth notes followed by a quarter note. The notes in the first measure are G4, A4, Bb4, and A4. The notes in the second measure are G4, F4, E4, and D4. The bass line consists of four eighth notes: G3, F3, E3, and D3.

46. If more than one interval follows the written note, no octave mark is needed so long as any two adjacent intervals are less than an octave apart.

EXAMPLE 33

The musical notation for 'The Rose Tree' is presented in a standard staff format. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble clef, and the bass line is in the bass clef. The piece consists of a single system of music with a repeat sign at the end.

EXAMPLE 34

The musical score is for the song "The Rose Tree". It is written in 3/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of a single line of music that repeats. The melody starts on a G4, moves to A4, then Bb4, and continues with a series of eighth and quarter notes. The bass line starts on a G2, moves to A2, then Bb2, and continues with a series of eighth and quarter notes. The piece ends with a repeat sign.

EXAMPLE 35

The musical notation for 'The Rose Tree' is written on a single staff in 3/4 time. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure containing a quarter rest. The lyrics are written below the staff, aligned with the notes.

48. If an interval forms a unison with the written note, it is shown as an octave preceded by its proper octave mark.

EXAMPLE 36

49. If an interval forms a unison with another interval the second interval must have its proper octave mark.

(N.B. In the last two chords of the following example the inner parts form an octave in the one case and a unison in the other).

EXAMPLE 37

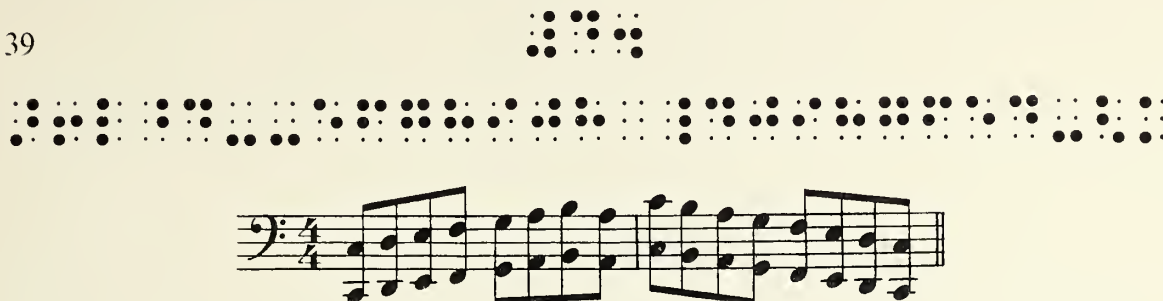
50. When two parts represented by intervals cross one another in a chord the notes which are, so to speak, "out of place," must each have its proper octave mark, the written order of the parts however remaining unchanged.

EXAMPLE 38

Doubling of Intervals

51. When more than three successive notes are followed by the same interval or intervals not modified by accidentals or other signs, such intervals may be doubled. If, during a passage of such doubling, any interval is modified, or other intervals are added, the doubling must be considered at an end and must be re-marked if its continuance is intended.

EXAMPLE 39

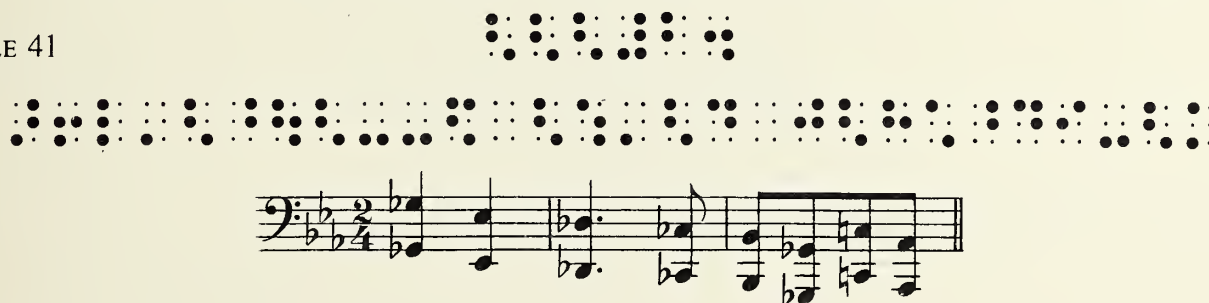


EXAMPLE 40



52. In a passage of doubled octaves the doubling need not be interrupted by the occurrence of accidentals which would normally be marked for the octave as well as for the written note.

EXAMPLE 41



53. In fingered music it is not advisable to double any other interval than the octave unless every note of the passage is fingered or unless the fingering is so placed that there can be no possible doubt about the notes to which it belongs.

(See also Para. 96 and Ex. 78).

The Moving-Note Sign

54. When two, or at most three, notes of equal value move below or above a longer note, they can be written as intervals separated by dot 6.

(In the following example the first two intervals are minims and the remainder crotchets).

EXAMPLE 42

55. The moving-note sign can also be used when two or more intervals move together in a similar manner but in this case dots 5-6 must be substituted for dot 6.

EXAMPLE 43

56. The marking of octaves in the moving part is governed by the rule given in Para. 45. Compare (a) and (b) below.

EXAMPLE 44

57. The moving-note sign can also be used for a dotted crotchet and quaver, etc., but is not recommended for such a rhythm as that shown at (b) below.

EXAMPLE 45

The doubled moving-note sign (dots 5-6) must never be used for such dotted rhythms.

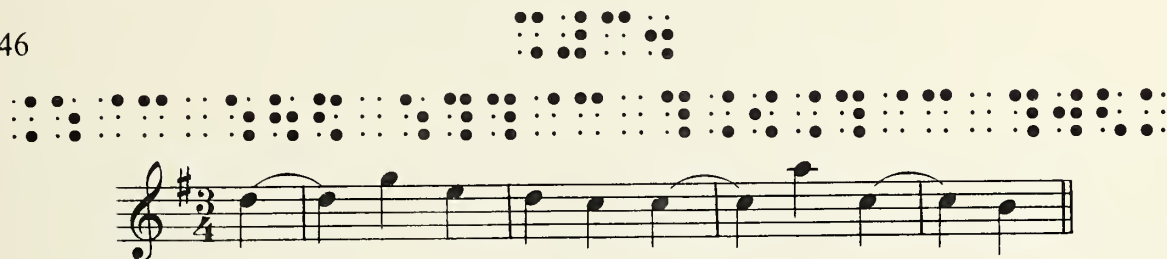
58. The moving-note sign is chiefly useful for vocal music, the complications of fingering, phrasing and nuances rendering it unsuitable for instrumental music.

(An alternative method of writing chords is given in the Appendix under “Note for Note.”)

IX. THE TIE (Table 9)

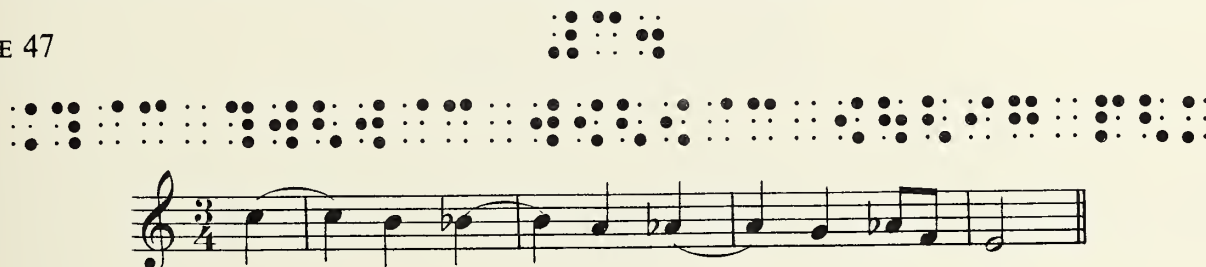
59. The tie is placed immediately after the first of the two tied notes, or after any slur, fingering or tremolo indications connected with this note. It also follows the dot in the case of dotted notes. (See also Para. 111).

EXAMPLE 46



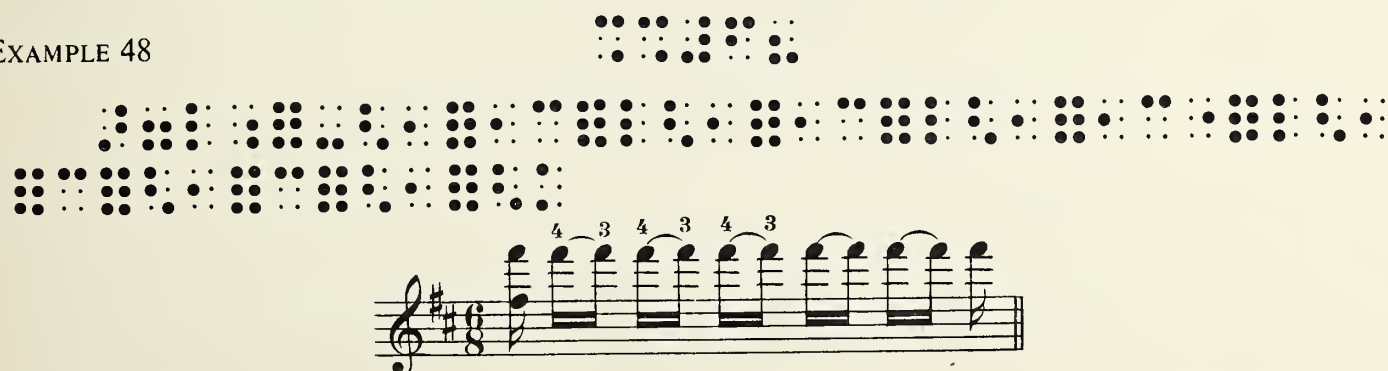
60. The rule for tied notes inflected by accidentals is the same as that in ink-print, i.e., when an inflected note is tied over a bar-line the accidental is not re-marked in the new measure for the second of the two tied notes, unless this note is on a different staff from the first.

EXAMPLE 47



61. As the ink-print sign for the tie is identical with that for the slur, some confusion is liable to occur in such a case as the following:

EXAMPLE 48



(Here the fingering in the ink-print shows that the sign is not a tie but a slur giving a special effect. In all such cases, the transcriber should study the edition carefully and if necessary include a note on this special procedure).

62. The tie for a chord is used when more than one note is tied between two chords. In the following example (a) shows the tie used for a complete chord, (b) its use between chords in which some of the notes are not tied.

EXAMPLE 49

(a)

(b)

63. If one or more of the notes of two successive chords are repeated while the others remain tied, the sign $\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ must be used for each tied note or interval.

EXAMPLE 50

64. If two chords are tied in a succession of chords written with doubled intervals, the doubling need not be interrupted.

EXAMPLE 51

65. The sign $\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \end{smallmatrix}$ may itself be doubled, but in that case the doubling is shown as in the following example.

EXAMPLE 52

66. The accumulating arpeggio is written thus:

EXAMPLE 53



(ink-print)

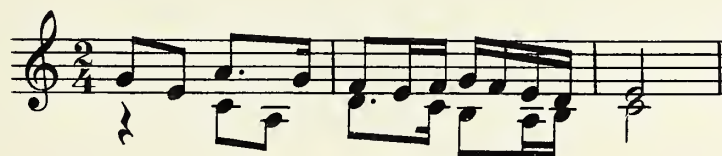
(Braille)



X. IN-ACCORD AND MEASURE-DIVISION SIGNS (Table 10).

67. When during the same measure two or more parts sounding together cannot be written as intervals with or without the moving-note sign, they are written in succession and joined, without intervening spaces, by the sign (called in consequence the “ in-accord ” sign). The octave must always be marked for the first note after this sign, and it must also be marked at the beginning of a measure following one in which the in-accord sign has been used, even if this latter measure contains no in-accord sign.

EXAMPLE 54



68. The order in which the parts are written is governed by the same general principles as those followed for the writing of intervals, the treble and bass being given priority whenever possible (see Para. 43).

69. It frequently happens that a measure is too long or too complicated for this simple use of the in-accord sign and it is then advisable to divide such a measure into convenient sections, each section being treated as an isolated unit of the measure. The sign used for this purpose is and it joins the sections on either side without intervening spaces. The in-accord sign used in such part-measure sections is changed to and the first note after both signs must have an octave mark.

70. When either the in-accord or measure-division sign occurs at the end of a line the music hyphen must not be used.

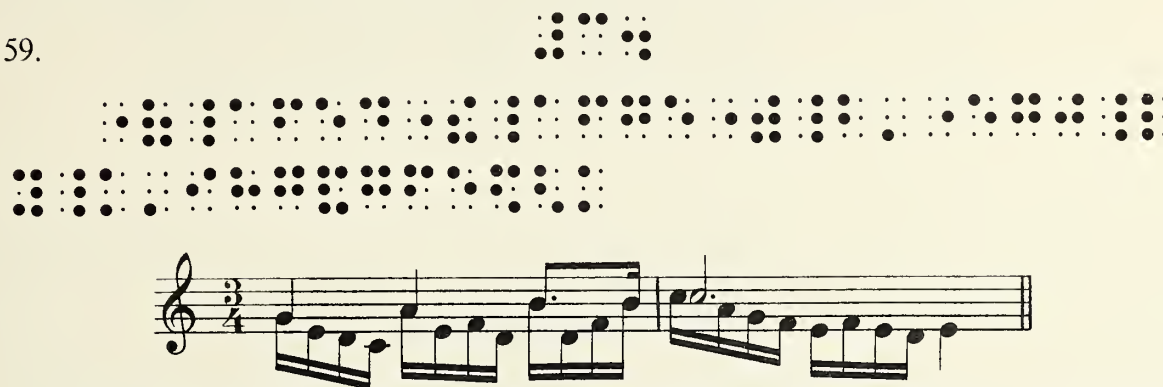


XI. STEM SIGNS (Table 11)

73. It is sometimes difficult to render concisely by means of the in-accord sign, passages containing notes printed with two stems indicating either identical or differing values, and for this purpose special stem signs are used.

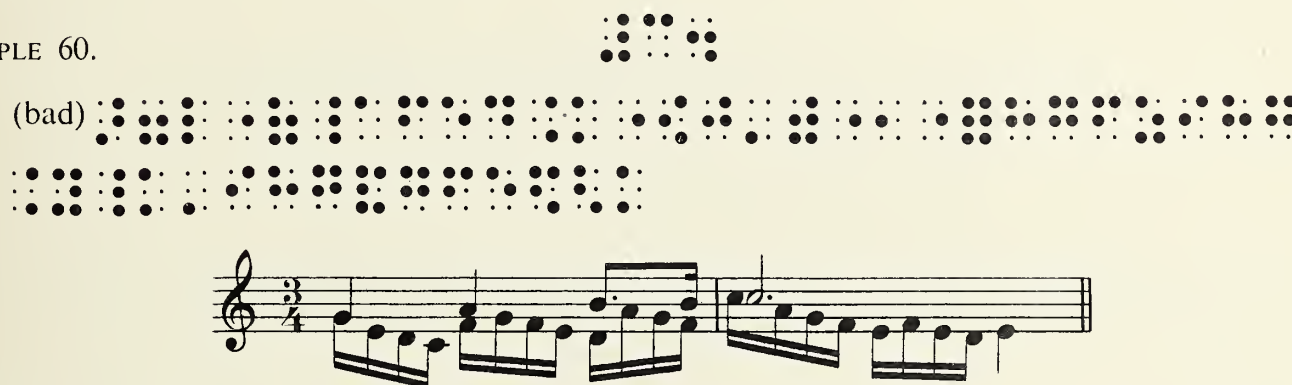
74. Stem signs are placed after the notes to which they belong, and may not be separated from them by the music hyphen. These signs may be dotted in the same manner as written notes, and they may be modified by the signs in Tables 9, 12, 19 and the first six signs in Table 20.

EXAMPLE 59.



75. As stem signs may sometimes obscure the melodic line, they should be used with great discretion.

EXAMPLE 60.



XII. THE SLUR (Table 12)

76. The sign $\ddot{\cdot}$ is used for a slur extending over two, three or four notes, and is placed after every note of a phrase except the last.

EXAMPLE 61.




77. When a slur extends over more than four notes it can be written in one of two ways:


(a) the sign $\ddot{\cdot}$ can be doubled;

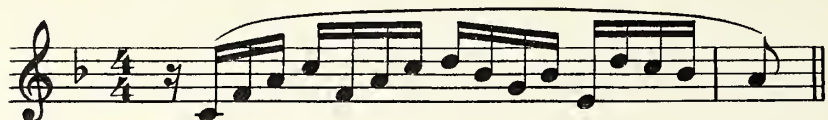
(b) the sign $\ddot{\cdot}$ can be placed before the first note of the phrase and the sign $\ddot{\cdot}$ after the last note.

The following example shows the same passage treated according to both methods.
(The phrasing of the examples in this section has been specially designed for the present work.)

EXAMPLE 62.

(a) 

(b) 



78. The two methods can be combined to indicate a double set of slurs in the ink-print.

EXAMPLE 63.






79. It frequently happens that one slur ends and another begins on the same note. The following example illustrates the two ways in which this can be written.




EXAMPLE 64.

(a) 

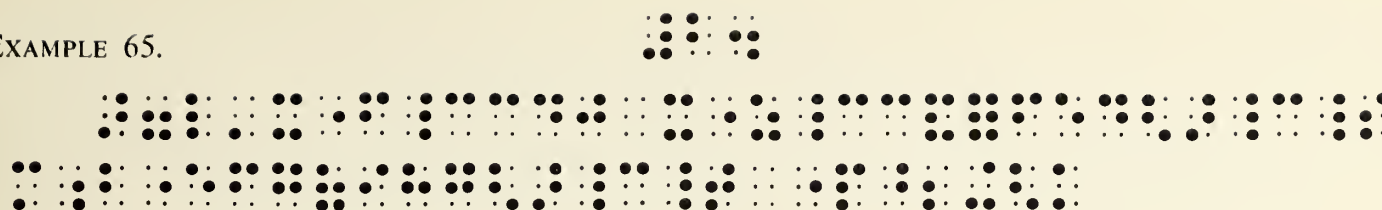
(b) 



80. If either  or  follows a tied note, the tie must be placed after the slur.

81. In music for keyboard instruments the sign  is used to indicate a slur passing from one part to another in the same stave, or from one hand to the other. When this sign is doubled it is written thus:  

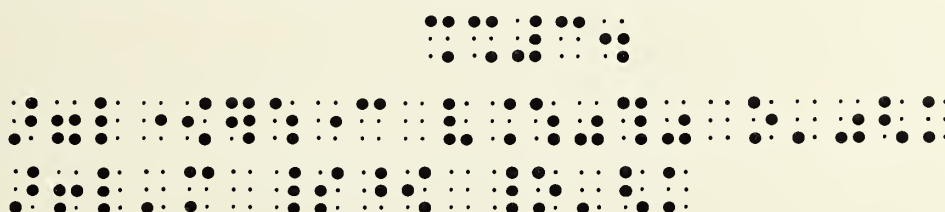
EXAMPLE 65.



(For the use of ⠠⠨⠠⠨ in vocal music, see Para. 234)

82. The sign ⠠⠨⠠⠨ is used to indicate a short line or slur drawn between the staves to show that a particular melodic line proceeds from one hand to the other.

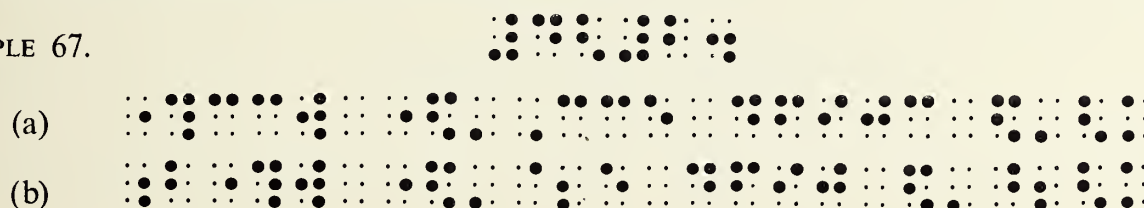
EXAMPLE 66.



In complicated music it may sometimes be advisable to place this sign in both parts.

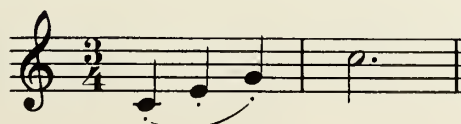
83. The half-phrase often seen in modern ink-print editions as a slur bent into an angle, without being actually broken, is shown in Braille thus:

EXAMPLE 67.

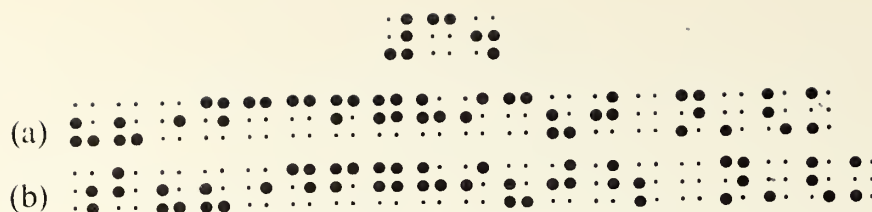


84. The combination of the slur with staccato dots is shown in the following examples.

EXAMPLE 68.



EXAMPLE 69.



85. It usually happens that a short independent slur is printed with grace notes. This is represented by the sign which is treated according to Para. 81.

EXAMPLE 70.



XIII. NOTE-REPETITION AND TREMOLO (Table 13)

86. The signs in Table 13 (a) are placed after the note or chord affected and must only be separated from it by fingering.

EXAMPLE 71.



[The treble clef is used in the Braille text instead of the bass clef to show that the intervals are read downwards.]

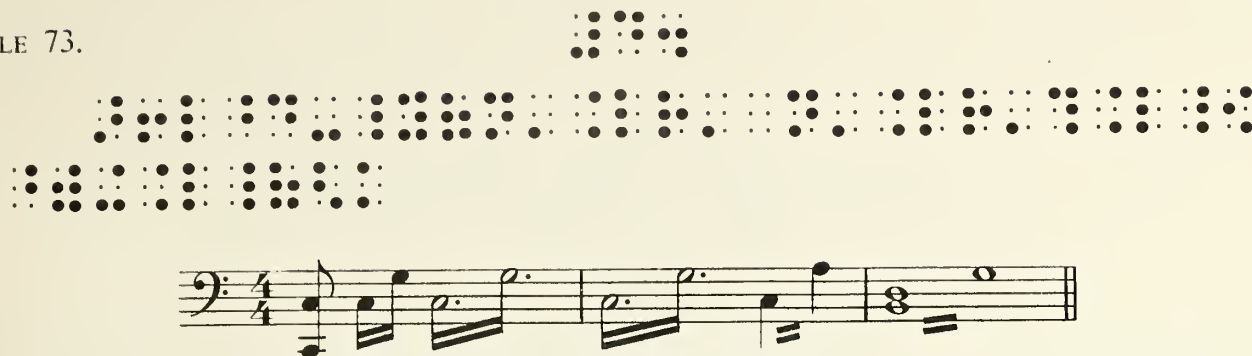
87. These signs may be doubled, but only the second half of the sign is written twice.

EXAMPLE 72.



88. Tremolo signs (Table 13(b)) are treated in the same way but must never be doubled.

EXAMPLE 73.



XIV. FINGERING (Table 14)

(The subject of Organ Pedalling is treated in Section XXI.)

89. Fingering is placed immediately after the note or interval to which it belongs, and must not be separated from it by any other sign. (If the note is dotted, the fingering is of course placed after the dot or dots.)

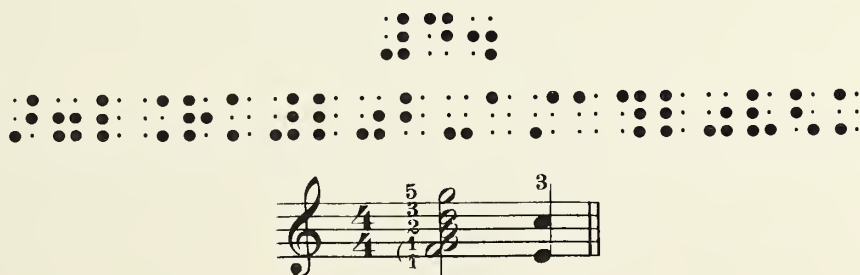
90. A change of fingers on one note or interval is shown by placing the sign $\ddot{\cdot}$ between the two finger signs.

EXAMPLE 74.



91. When a finger plays two adjacent notes together it must be marked after both notes or intervals.

EXAMPLE 75.



92. Alternative fingerings are indicated by placing the two finger signs after the note or interval. The order in which these signs are written is immaterial, but once that order is established it must be strictly maintained to avoid any possibility of confusion.

93. If in such a passage one of the fingerings is omitted for any note or notes, its place must be filled by dot 6 for the first fingering, and by dot 3 for the second fingering.

EXAMPLE 76.

EXAMPLE 77.

If more than two fingerings are given, the passage must be re-written for each fingering, using the in-accord sign.

(See also Para. 187 (Ex. 175)).

(See Para. 53 for a warning against the use of doubled intervals in fingered music.)

XV. ORNAMENTS (Table 15)

94. A list of the Braille equivalents of all the ornaments usually found in ink-print editions is given under (a), (b) and (c) in this Table. Each of these signs is placed immediately before the note to which it applies and no special octave mark is required for such notes.

95. Grace notes should always be written in the same line as the notes which they embellish (except in cases such as that in example 70 above), and when such notes have intervals, the grace note sign applies to both note and interval. (See Ex. 79 below.)

96. In a passage containing grace notes in which doubling of any kind is used, the doubling remains constant throughout unless the grace notes are not affected by the doubling, in which case the doubling must be broken. Thus is (a) below the thirds continue throughout the whole passage.

EXAMPLE 78

97. All the signs under (b) and (c) in this Table can be used for intervals as well as for written notes and when these signs apply to both note and interval they must be marked before each.

98. When notes printed with these signs are fingered, the fingering is given immediately after the note or interval affected.

(See also the slur mentioned in Para. 85.)

99. With regard to the unusual ornaments given under (d) the ink-print symbols are very variable in character, and a note describing their nature should always be included in any Braille transcription in which they are used.

XVI. REPEATS (Table 16)

100. The introduction of repeat signs constitutes one of the main differences of procedure between ink-print and Braille music, for whereas in the former the necessities of sight-reading render the use of an extensive system of repeats inexpedient, in the latter a great deal can be done towards the achievement of a good appearance, the saving of space, and above, all, ease in reading and memorising, by the judicious use of this device.

101. The sign $\text{♩}^\text{♩}$ is the most frequently used indication of a repeat. It may be used for the repetition of a note or chord, a beat or part of a beat, a measure or part of a measure, but it is never used for the repetition of more than one measure.

Part-Measure Repeats

102. With regard to the use of $\ddot{\bullet\bullet}$ for part of a measure, the following rules must be carefully observed:


103. A repeat always applies to what immediately precedes it. The number of notes which it includes depends on its position in the measure, obviously involving the exercise of judgment and musical knowledge.

EXAMPLE 81.

EXAMPLE 81.

(ink-print)

(Braille)




The musical score for Example 81 is presented in three parts. At the top, the title 'EXAMPLE 81.' is followed by a small diagram of a 2x2 grid of dots. Below this, the 'ink-print' notation shows a single melodic line on a five-line staff. The notes are represented by groups of dots, with some groups having a vertical line through them. The 'Braille' notation shows the same melodic line, but the notes are represented by Braille characters (groups of six dots) instead of ink-print notation. The Braille notation is aligned with the ink-print notation, showing the correspondence between the two systems.

EXAMPLE 82.

EXAMPLE 82.

(ink-print)

(Braille)



104. Repeats should never, except in the most obvious and simple cases, “cross the beat”. For instance, in Ex. 81, a little space could have been saved thus:

but to all but the most expert reader this version would be very misleading. The following example is however quite normal in appearance:

EXAMPLE 83.

Braille notation for Example 83, showing a single line of Braille with a repeat sign at the end.

105. The sign ⠠⠠⠠⠠⠠⠠ must not be used when the first chord or beat of a measure happens to be a repetition of the last chord or beat of the preceding measure.

EXAMPLE 84.

(incorrect) ⠠⠠⠠⠠⠠⠠

Braille notation for Example 84, showing a single line of Braille with a repeat sign at the end, labeled as incorrect.

106. When the first chord or group of notes on a Braille line is a repetition of the last chord or group on the previous line the repeat sign must not be used even if the repeated chord or group is in the same measure.

EXAMPLE 85.

(incorrect) ⠠⠠⠠⠠⠠⠠

Braille notation for Example 85, showing a single line of Braille with a repeat sign at the end, labeled as incorrect.

107. Two or more repeats following one another are normally of the same value.

EXAMPLE 86.

(ink-print) ⠠⠠⠠⠠⠠⠠

(Braille) ⠠⠠⠠⠠⠠⠠

Braille notation for Example 86, showing a single line of Braille with a repeat sign at the end, labeled as incorrect.

108. When it is desirable to have successive repeats of different value they must be separated by dot 3.

EXAMPLE 87.

(ink-print)

(Braille)

The musical notation for Example 87 is a single staff in bass clef with a common time signature (C). It contains a series of chords, each consisting of a quarter note and a half note, repeated in a sequence.

109. The sign ⠠⠠⠠⠠⠠⠠ can be used for the repetition of one or more parts in conjunction with the in-accord and measure division signs. When all the parts are repeated, (see (a) below), only one repeat sign is needed; where some of the parts do not repeat (see (b)), the sign must be used for each repeated part.

EXAMPLE 88.

(a)

(b)

The musical notation for Example 88 consists of two staves in 4/4 time. The upper staff contains a series of eighth notes, and the lower staff contains a series of quarter notes. The notation is repeated in a sequence.

110. The use of the slur in combination with the part-measure repeat involves some difficulty. The important thing to remember is that repeats should never in any way interfere with the clear perception of phrasing. The following examples should be studied very carefully:

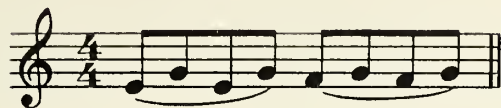
EXAMPLE 89.



(incorrect)



(correct)



EXAMPLE 90.



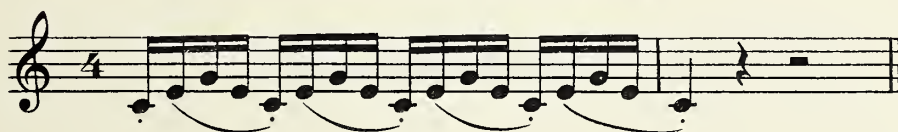
(correct)



EXAMPLE 91.



(correct)



EXAMPLE 92.



(a)



(b)



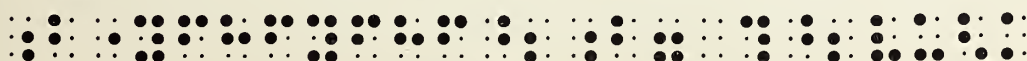
EXAMPLE 93.



(a)



(b)



(Note that it is not advisable to use the part measure repeat in (a) above.)

111. A repeat does not include a tie on the last note or chord of the passage.

EXAMPLE 94.

EXAMPLE 95.

Apart from this exception a repeat includes all other ties.

EXAMPLE 96.

If the repeated passage has a tie at the end of a measure, it is better to place the tie immediately before the first note of the following measure, especially when that measure is in a new line or is separated from the original repeat by an in-accord part.

EXAMPLE 97.

112. It is possible to use the sign :: for a passage played in a different octave from the original, the repeat being then preceded by the appropriate octave mark. It is better to mark the octave of the first note after such a repeat.

EXAMPLE 98.

113. Great care must be exercised in the doubling of intervals, etc., in connection with repeats.

EXAMPLE 99.

114. The use of repeats in conjunction with nuances is somewhat complicated, and great discretion is needed by the transcriber in this matter. When such nuances are indicated by the signs for staccato, accents, etc., or by such momentary directions as “*sf*”, they can be included so long as mistakes similar to that shown at (a) below are avoided.

EXAMPLE 100.

(a—bad)

(b—good)

115. The treatment of nuances of longer duration is illustrated by the following typical examples:

EXAMPLE 101.

(ink-print)

(Braille)

EXAMPLE 102.

(ink-print)

(Braille)

EXAMPLE 103.
(ink-print)



(Braille)



EXAMPLE 104.



(ink-print)

(Braille)




EXAMPLE 105.



(ink-print)

(Braille)



Examples could easily be multiplied, but enough has been written to justify the warning against the use of the sign  in doubtful cases.

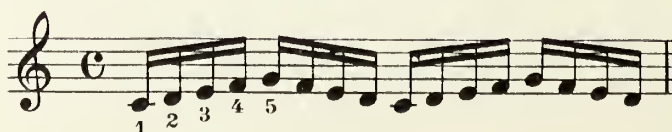
116. When part of a measure is fingered, and is followed immediately by an exact repetition without fingering, the repeat sign may be used.

EXAMPLE 106.



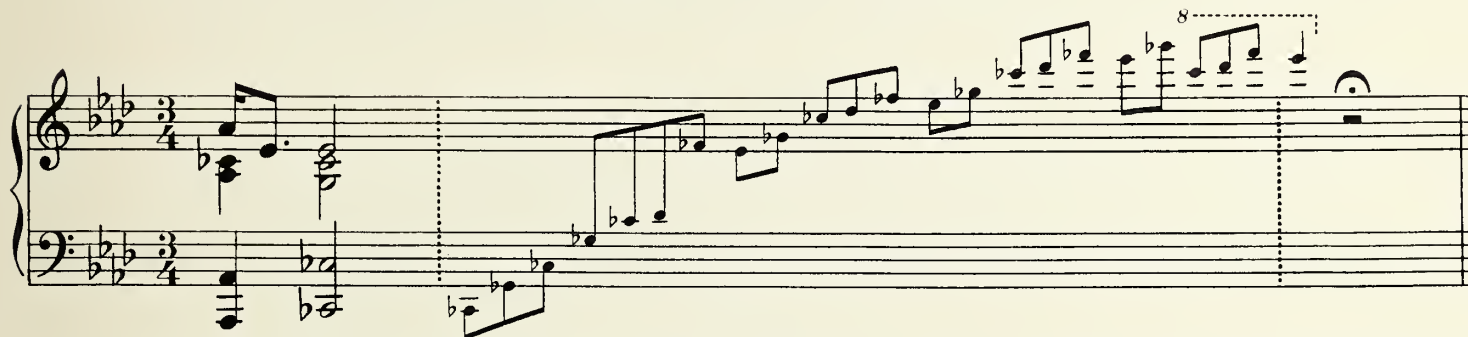
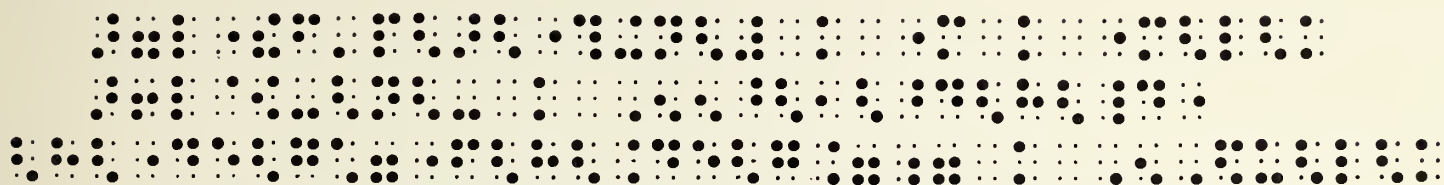
(ink-print)

(Braille)



117. The repetition of short passages in unmeasured music is made possible by the use of the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ placed before the first note of the fragment to be repeated. A special octave mark should be given to this note.

EXAMPLE 107.

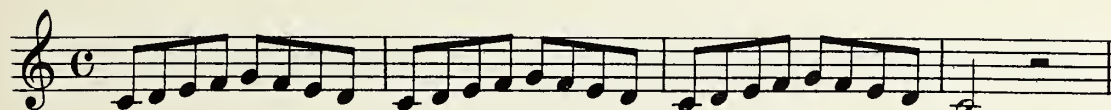


(It must be clearly understood that the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ is not itself a repeat sign, but is merely used to separate from the preceding text a fragment which is afterwards to be repeated.)

Measure Repeats

118. When the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ is used for the repeat of a measure, it is written with a blank space on either side.

EXAMPLE 108.



The rules given in Paras. 110 to 114 should be carefully studied in connection with the measure repeat.

The following examples illustrate the main points:

EXAMPLE 109 (Para. 110).



(ink-print) $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$



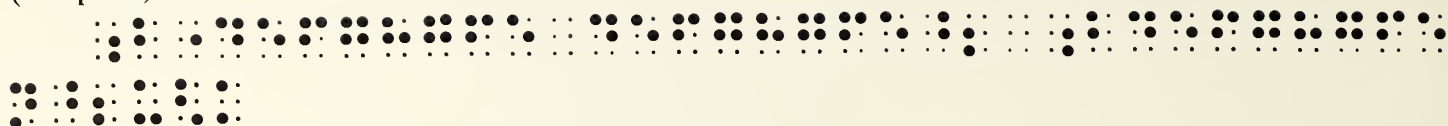
(Braille) (a) $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

(b) $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$

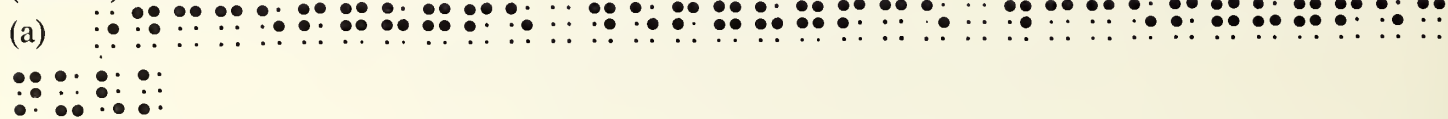


EXAMPLE 110.

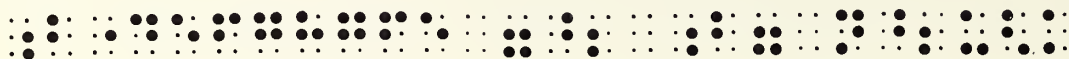
(ink-print)



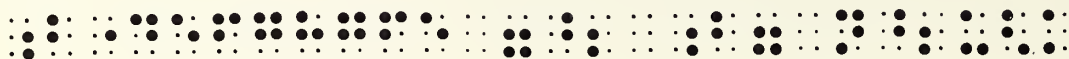
(Braille)



(a)



(b)



EXAMPLE 111 (Para. 111).

(ink-print)



(Braille)



EXAMPLE 112 (Para. 112).

(ink-print)



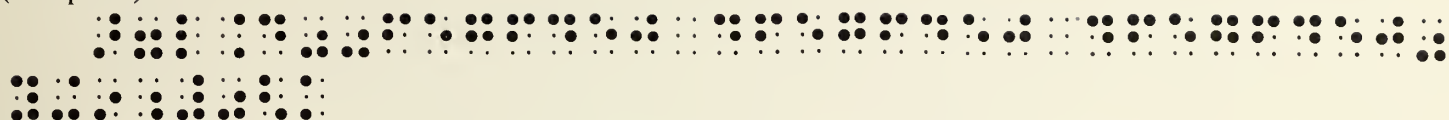
(Braille)



Example 113 (Para. 113).



(ink-print)



(Braille)



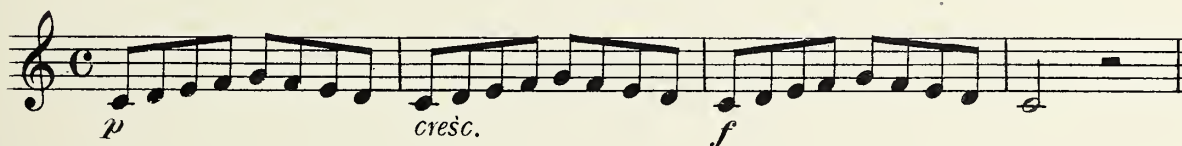
EXAMPLE 114 (Para. 114).



(ink-print)



(Braille)

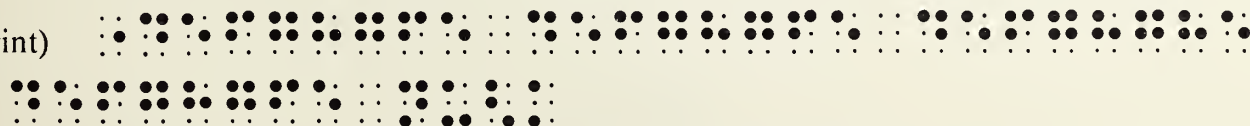


119. When a measure is repeated three or more times, the appropriate number, with numeral prefix, follows the repeat sign without an intervening space. The note following such a repeat should have an octave mark.

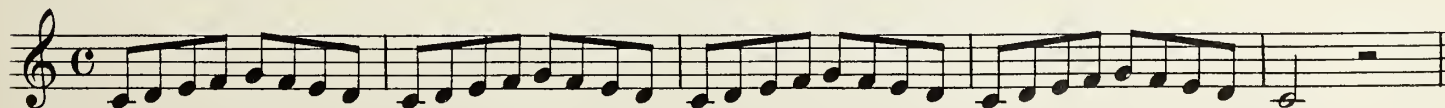
EXAMPLE 115.



(ink-print)

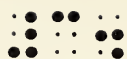



(Braille)



The following typical examples show the application of Paras. 110 to 114 to such passages.

EXAMPLE 116. (Para. 110)






(ink-print) 
 (Braille) 



EXAMPLE 117.






(ink-print) 
 (Braille) (a) 
 (b) 



EXAMPLE 118.



(ink-print) 
 (Braille) (a) 
 (b) 



EXAMPLE 119 (Para. 111).



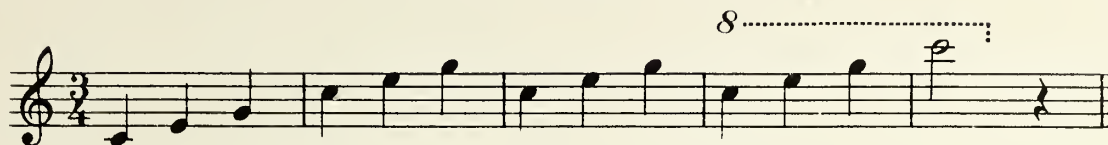
(ink-print) 
 (Braille) 



EXAMPLE 120 (Para. 112).



(ink-print) 
 (Braille) 



With regard to Paras. 113 to 114, the greater length of the passage involved makes it necessary to exercise care in the use of the measure repeat.



Partial Abbreviation

120. When the passage to be repeated is more than one measure in length, another method, known as "partial abbreviation" is used. This consists of the writing of two numbers together between blank spaces, the first showing how many measures must be counted back from the point already reached, the second showing how many of those measures are to be repeated. If the two numbers are identical, one figure only is required.

121. The first note following a partial abbreviation must always have an octave mark.

EXAMPLE 121.



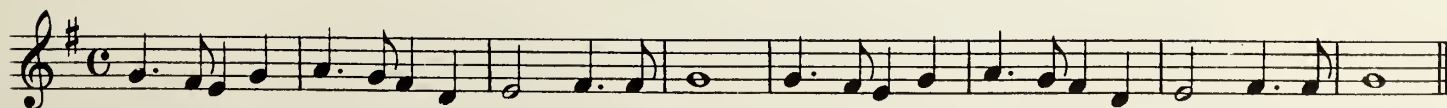





EXAMPLE 122.







122. Partial abbreviation may be combined with the slur so long as the phrasing is always made perfectly clear.

EXAMPLE 123.
(ink-print)



(Braille) (a)



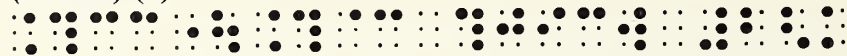
(b)



Example 124.
(ink-print)



(Braille) (a)



(b)



Example 125.
(ink-print)



(Braille) (a)



(b)

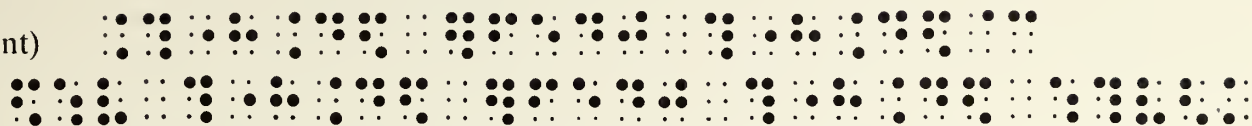


123. In partial abbreviation the tie is treated according to Para. 111.

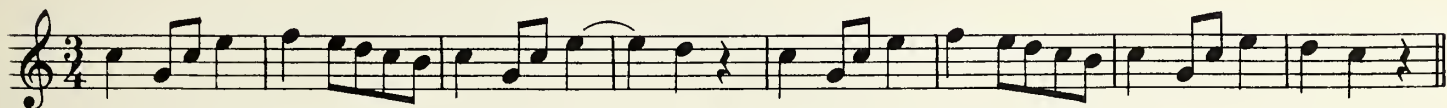
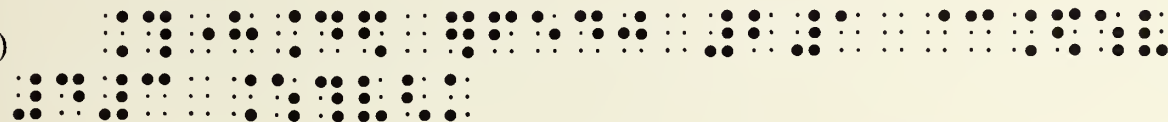
EXAMPLE 126.



(ink-print)

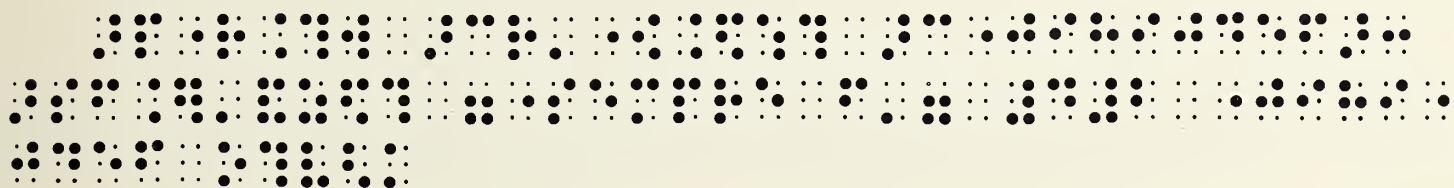


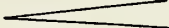
(Braille)





124. The directions given under Paras. 112 to 114 must be strictly followed in partial abbreviation. With regard to Para. 114 a further point may be noted. When the repeated measures are preceded by a different expression mark which quite clearly applies to every measure of the repeated passage, the word "sempre" (preceded by dot 5) may be added by the transcriber even though it may not appear in the ink-print.

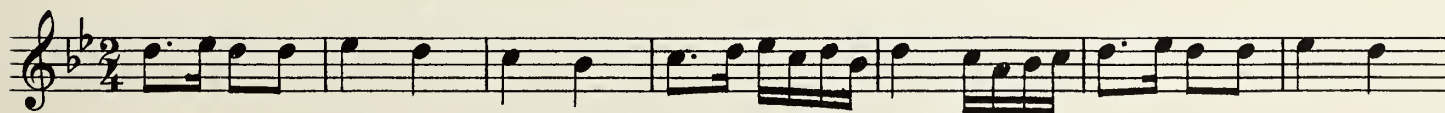
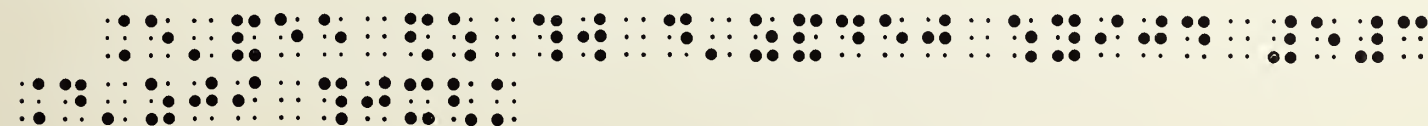
EXAMPLE 127.



(It will be seen that measure 7 is a repetition of measure 3, but it is safer to re-write it owing to the absence of the ).

125. Partial abbreviation must only be used in the most obvious cases. Double figures and un-rhythmic divisions (such as  ,  etc.) should never be used. The following example is however quite legitimate owing to the unusual rhythmic shape of the passage.

EXAMPLE 128.



The Segno

126. A further method of abbreviation is by the use of the "segno". This differs from partial abbreviation in two ways: (a) the passage to be repeated may be of any length (except in music written "section by section" (q.v.) when it should not exceed the length of a section); (b) the repetition may be at any distance from the original passage.

127. The "segno" (Table 16) (a)) is followed immediately by one of the letters A, B, C, etc. according to its position as the first, second, third, etc., segno in the piece. The end of the passage to be afterwards repeated is shown by the sign \therefore , placed after the last sign connected with the final note of the passage. This latter sign does not need a letter, since segnos must never overlap one another.

The repetition of the passage is shown by marking the segno (with its appropriate letter) preceded by dot 5, and followed without an intervening space by a number showing the number of measures to be repeated.

EXAMPLE 129.

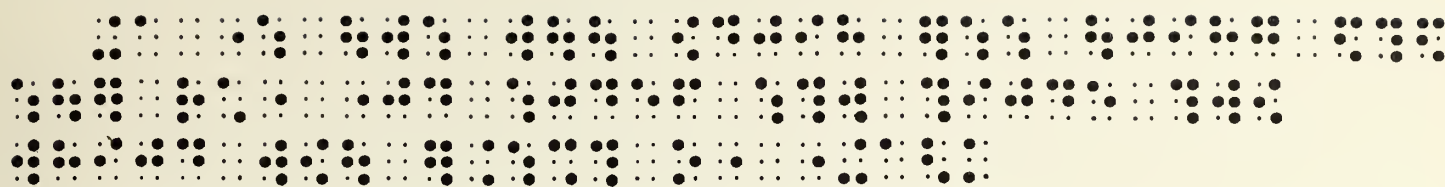
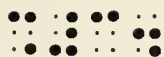
The example shows a musical score with three staves. Above the first staff is a large block of dots representing a segno passage. The first staff contains a musical passage in G major, 4/4 time, consisting of 10 measures. The second staff continues the passage for another 10 measures. The third staff shows the repetition of the first 10 measures of the first staff, indicated by a segno symbol (three dots) and the number 10.

128. Partial abbreviation must never be used in combination with the segno unless the measures so abbreviated form part of the "segno" passage (see measure 5 in the above example).

129. All doubling of any kind which may be in progress at the point where the segno passage commences must be re-marked after the segno.

130. It is possible to use the segno both from and to any point in a measure, and of course in this case no number is given at the point of repetition. When the sign marking the end of the original passage (Table 16 (a)) occurs during a measure, it must be followed by the music hyphen and a blank space. The segno itself should never be written during a measure except at the commencement of a piece or section.

EXAMPLE 130.



131. If the sign $\dot{\cdot}$ coincides with a dotted double bar or any similar indication, it precedes such indications without an intervening space.

132. It is possible to modify segno repeats in the same manner as that explained in connection with partial abbreviation in respect of ties and expression marks (Paras. 123-124), but slurs cannot thus be changed, and any doubled signs must be re-marked after a segno repeat if they still remain in force (cf. Para. 129).

The first note after $\dot{\cdot}$, $\dot{\cdot}$ or $\dot{\cdot}$ must have a special octave mark.

133. Where possible, an embossed marginal star or similar marginal device should be placed at the beginning of a line containing the initial signs for the segno and at the end of a line containing the indication for the end of the original passage to be repeated. The segno is a difficult sign to locate in the text, and these marginal devices are of very real assistance to the reader.

The Braille use of Da Capo

134. This form of repeat is used far more frequently in Braille than in ink-print, the words da capo being shown as in Table 16 (a) followed by a number indicating how many measures are to be repeated.

135. As an additional aid to the reader, the sign $\dot{\cdot}$ is placed at the end of the original passage to be repeated (supplemented where possible by a marginal star at the end of the line, as explained in Para. 133 above).

136. It is also possible to use the Braille da capo from and to any point in a measure, no number being then required; but this should only be done in the most obvious cases.

(In symphonic scherzos, minuets, etc., in which the opening section re-appears after the trio without its former repetitions, the Braille segno and da capo should be accompanied by the direction "(senza replica)" dot 5 being added before the first parenthesis.)

Repeats with Measure Numbers

[N.B. The device of measure-numbering here referred to is a Braille convenience which has no reference to ink-print usage.]

137. When measures are numbered in the Braille text, these numbers can be effectively used as a substitute for the segno and Braille da capo. The numbers of the first and last measures of the passage to be repeated are written in the lower part of the cell, preceded by the numeral prefix, and separated by the literary hyphen, thus:



138. In music written "section by section" (q.v.) with serial numbers for the sections, this number is given first in the upper part of the cell, thus:



(showing that measure 56, the first of the repeated measures, is to be found in Section 8.)

139. This method of indicating repeats must not be used in the same paragraph as the original passage (i.e. it cannot replace either the measure repeat or partial abbreviation.)

140. As with the segno and the Braille da capo the first note after such a repeat must have an octave mark.

141. The reader is referred to Para. 132 above for details of the possibility of modifications in this form of repeat, and it should also be noted that the double bars, dotted double bar, pause and ink-print comma may be added to any of the repeats used in Braille music.

(For the combination of piano pedalling with the various forms of repeats, see Paras. 176 to 183).

Ink-print Repeats (Table 16 (b))

142. The signs for thick and thin double bars (both given in the General Table of Signs) and the double bar preceded by dots are placed without an intervening space after the last sign connected with the measure in which they appear and if they occur during a measure which is afterwards completed in the same line they must be followed by the music hyphen and a blank space.

143. The signs for double bar followed by dots and prima and seconda volta are placed without an intervening space before the first sign connected with the measure in which they appear and if they occur during the course of a measure in the middle of a line they must be preceded by the music hyphen and a blank space.

144. The note following any of the above signs must have a special octave mark, and the prima and seconda volta, etc., should be followed by dot 3 before signs containing dots 1, 2 or 3.

145. The signs for ink-print segno, dal segno and encircled cross are treated in exactly the same way as the Braille segno (Paras. 127-133), the end of the passage to be repeated being shown as explained in Para. 127. Marginal stars should also be used here as with the Braille segno and da capo.

146. The indication given in Table 16 (b) is used to distinguish the ink-print da capo from the Braille equivalent, and such directions as "dal segno al fine", must be transcribed as they stand.

Sequence Abbreviation

147. In ink-print books of technical studies, etc., it often happens that a melodic figure is repeated sequentially either up or down the scale of the key in which it is written.

EXAMPLE 131.



148. It is possible to abbreviate such passages by writing the figure once and afterwards following each initial note of it by the sign $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$ omitting the remaining notes, thus:

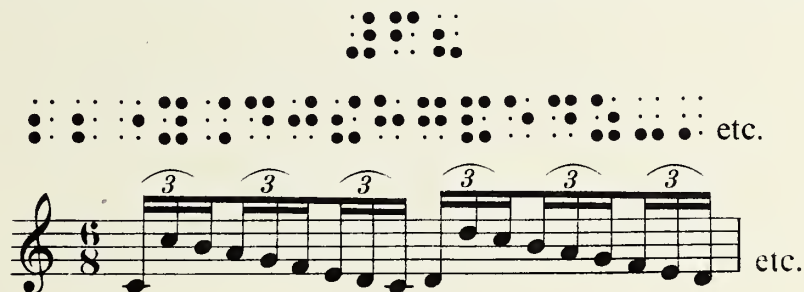


The repetition must of course be exact, with no modification by accidentals, fingering, etc., and only passages in single notes can be so treated.

149. It will of course be understood that the sign $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$ cannot be doubled, whatever the length of the passage.

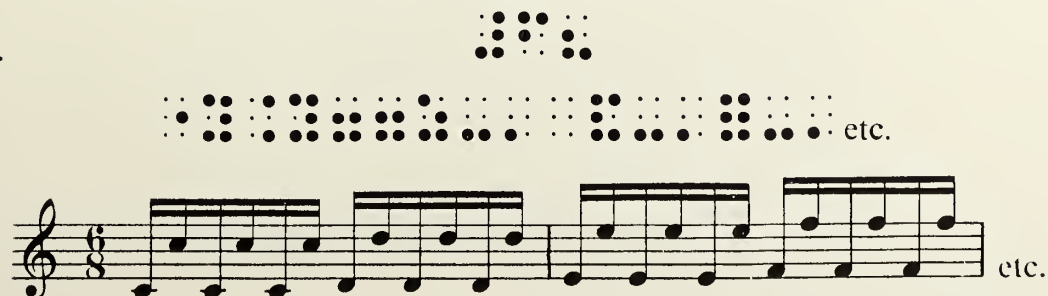
150. This device would naturally be used where the ink-print is itself abbreviated, but even where the ink-print is given in full the plan can be used, the sign in this case being $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \\ \cdot \end{smallmatrix}$.

EXAMPLE 132.



151. The use of repeats in the initial figure is possible, so long as these are quite clear.

EXAMPLE 133.



152. The device should not be used for such a passage as that shown by the square brackets in the following example.

EXAMPLE 134.

EXAMPLE 134. The example shows a musical passage in 4/4 time, key of D major. The notation includes a treble and bass staff. The passage is marked with square brackets, indicating a device that should not be used. The notation is abbreviated with dots and lines, and the word "etc." is used to indicate the passage continues.

153. It is also better to restrict this form of abbreviation to passages in which the notes are all of equal value.

Parallel Movement

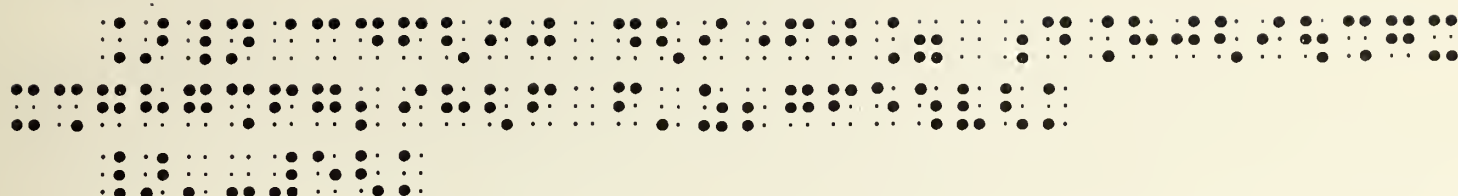
154. When in keyboard music one hand moves parallel with the other at the distance of one or more octaves, the writing of the second part may be abbreviated by substituting for its notes a single octave interval (with an appropriate octave mark where the two hands are more than one octave apart.)

EXAMPLE 135.

EXAMPLE 135. The example shows a musical passage in C major, 2/4 time. The notation includes a treble and bass staff. The passage is marked with a single octave interval, indicating parallel movement. The notation is abbreviated with dots and lines, and the word "etc." is used to indicate the passage continues.

155. When such parallel movement extends over more than two measures, the octave interval is followed without intervening space by a number, with numeral prefix, indicating the number of measures contained in the passage.

EXAMPLE 136.



156. In music in which the parts for the two hands are written together, it is not necessary to separate the octave interval sign from the main text by blank spaces.

EXAMPLE 137.



EXAMPLE 138.



(For a special use of Parallel Movement in Orchestral scores, see Para. 330.)

INSTRUMENTAL AND VOCAL MUSIC

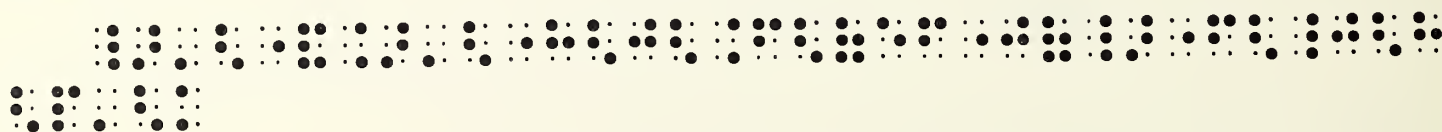
XVII. HAND SIGNS (Table 17)

157. As their name implies, these signs are used to indicate the music played by each hand. (For "Organ Pedalling" see Paras. 207-209). They are placed immediately before the first sign of the passage to which they apply, and the chief details of their use will be found in the various instructions given in Section XXVIII (Paras. 364-400).

158. The note following one of these signs must have a special octave mark.

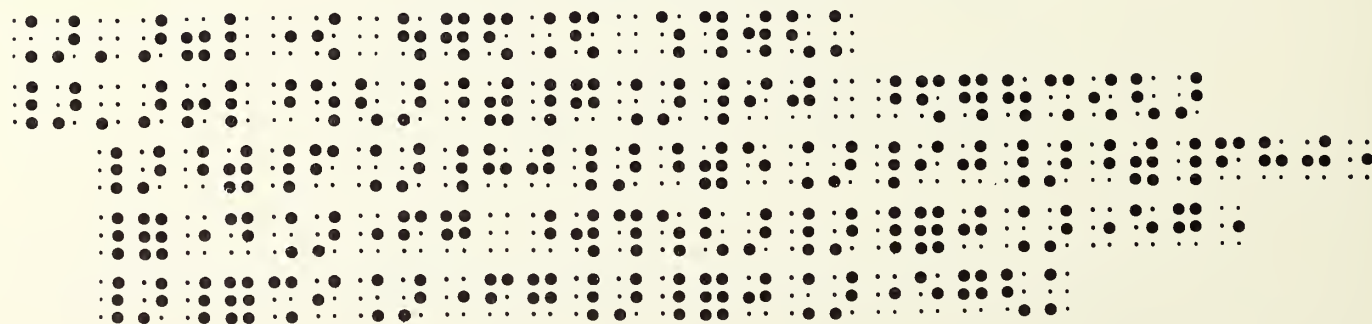
159. When hand signs immediately precede a sign containing dots 1, 2 or 3 they must be followed by dot 3.

EXAMPLE 139.

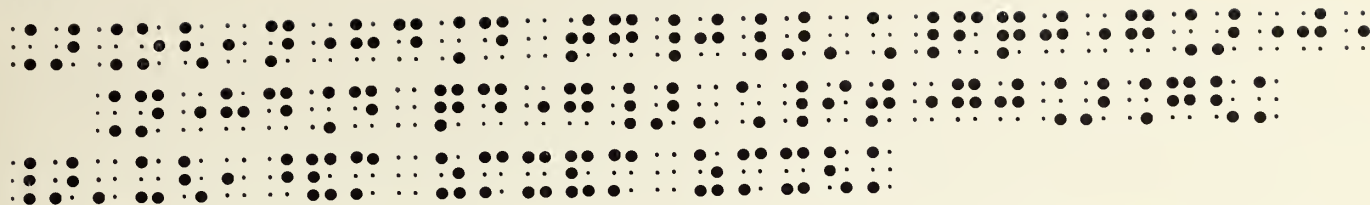
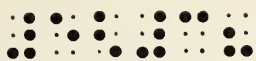


160. Passages played with alternating hands should, whenever possible, be written continuously in the part assigned to one hand. It is not always easy to decide which hand is the better for such a passage, but the general lay-out of the music is the best guide. The following typical examples show different methods of treatment.

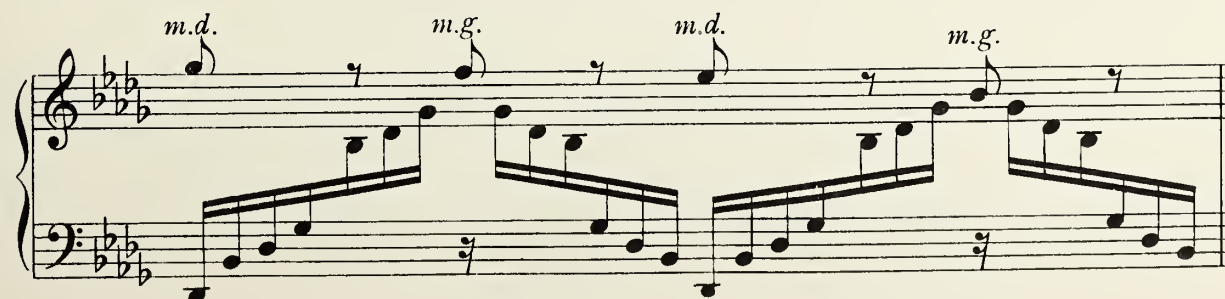
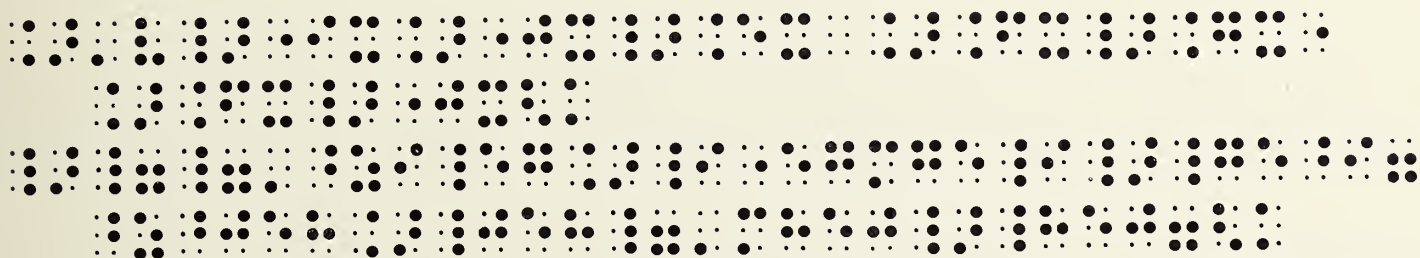
EXAMPLE 140.



EXAMPLE 141.



EXAMPLE 142.

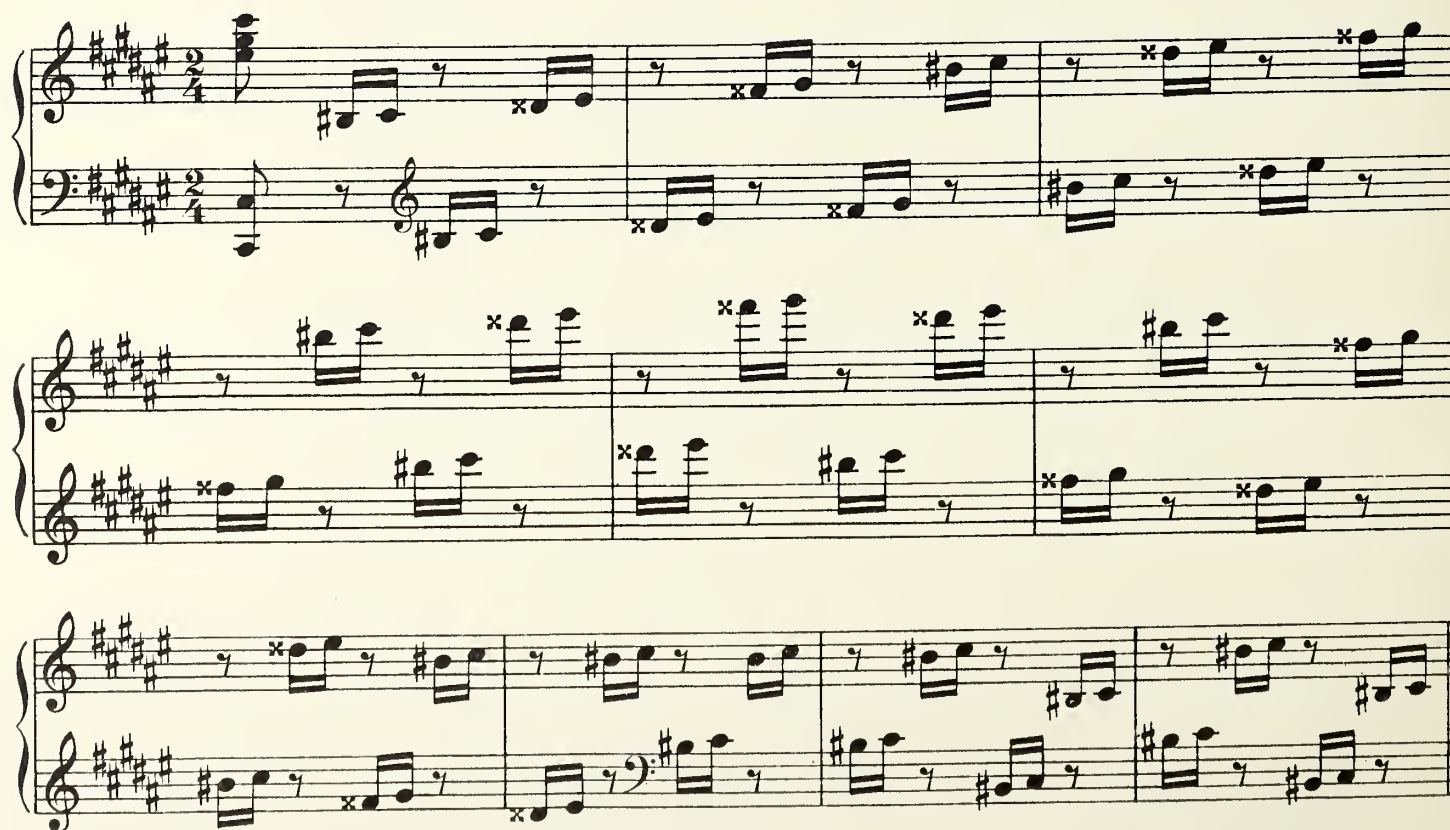
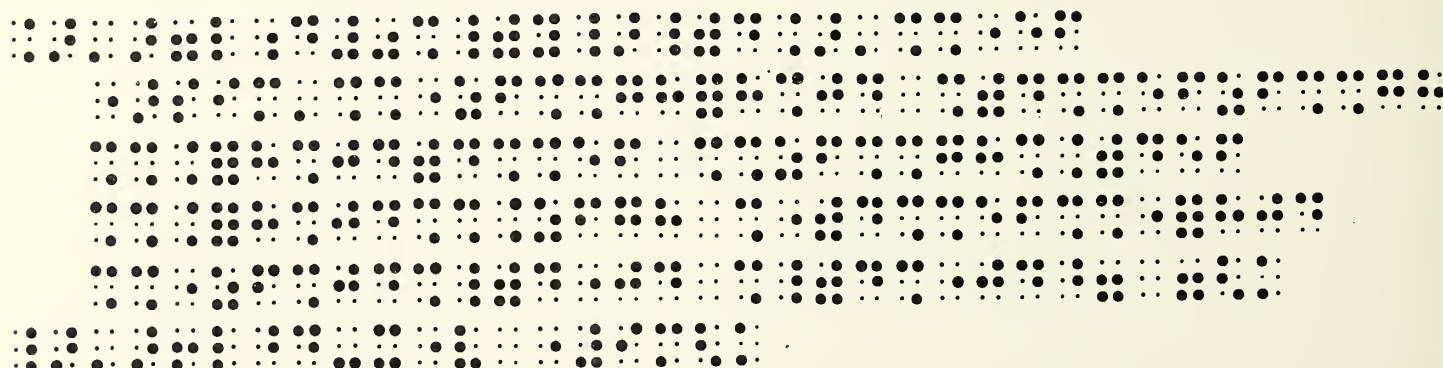


161. When a passage divided between the hands contains the complete text it can be treated in one of two ways according to the disposition of the score.

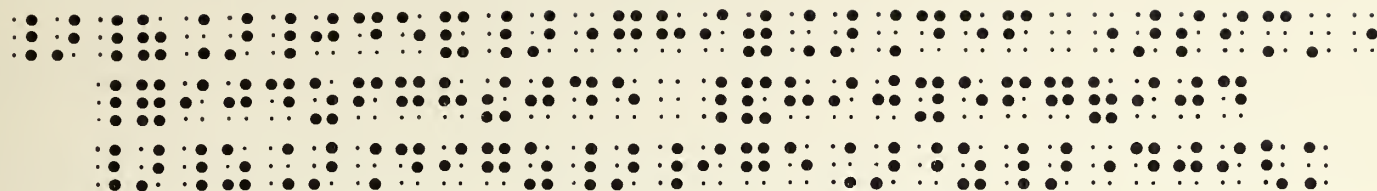
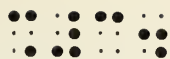
(a) If the music is written "section by section", such a passage will appear as in the above examples, essential rests being placed in the part not occupied by notes (preceded by dot 5 where they are additional to the ink-print); (b) if the music is written in parallel disposition (see "Bar over Bar" Para. 364 ff.) it is only necessary to use one parallel for the two hands, and no unessential rests need be included.

162. The indication "sim" is added in Braille when the pattern of the alternating hands is continued in exactly the same form.

EXAMPLE 143 (section by section)

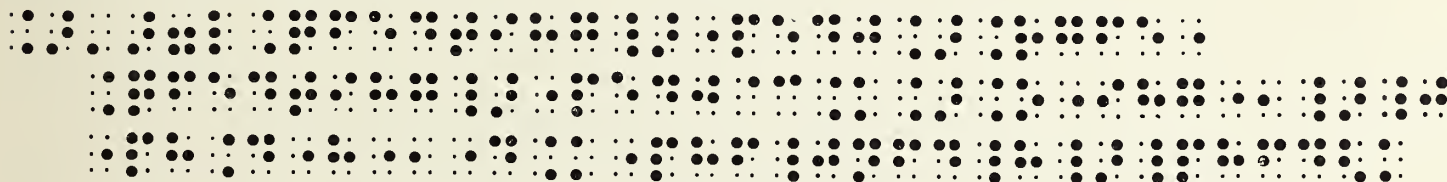


EXAMPLE 144. (parallel disposition).



163. It is possible that such a passage may include here and there notes for which the in-accord sign is needed. Care must be taken to mark clearly the hand to which such notes are assigned.

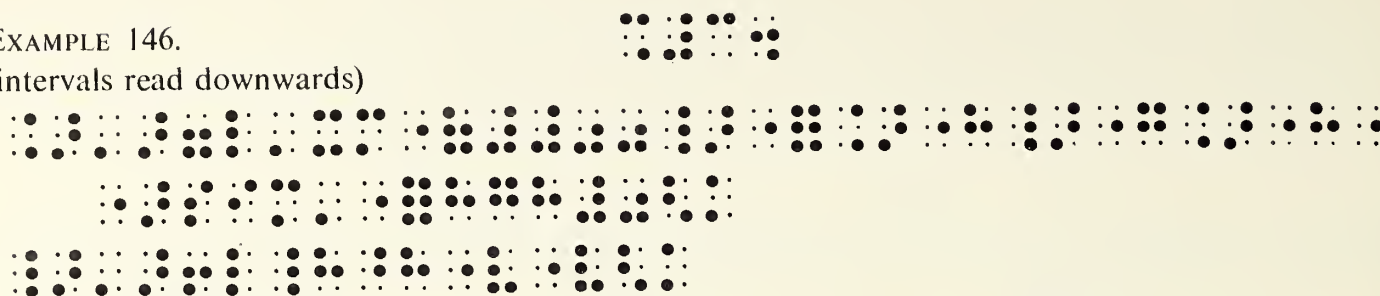
EXAMPLE 145 (parallel disposition).



164. When a passage containing intervals alternates between the hands, the intervals are always read in the direction which prevails in the part in which the passage is written.

EXAMPLE 146.

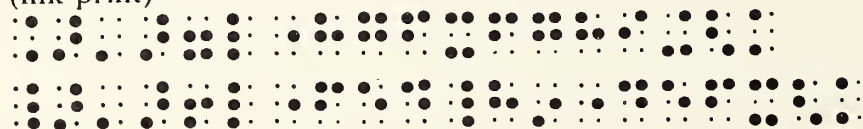
(intervals read downwards)



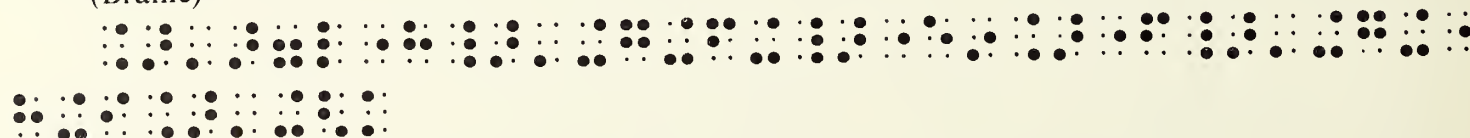
165. When chords are divided between the hands, the hand signs should be so placed that there can be no mistake about which hand plays which notes.

EXAMPLE 147.

(ink-print)



(Braille)



166. In ink-print music for teaching the indications "M.D." (main droite) and "M.G." (main gauche) are sometimes found, and these should always be transcribed even when Braille hand signs are used:

M.D.

M.G.

MODIFIED CLEF SIGNS (Table 17)

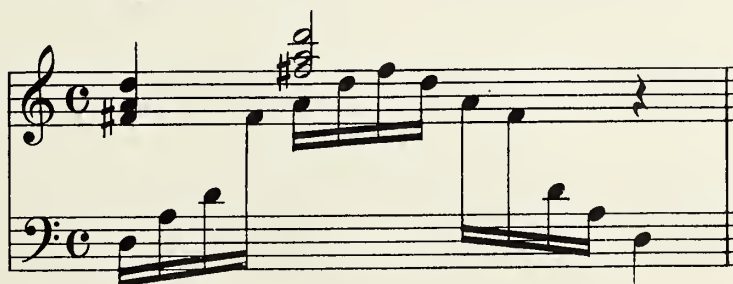
167. When ink-print clefs are included in the Braille transcription, and the part for one hand moves into the stave allotted to the other, the modifications given in Table 17 are substituted for the normal clef signs in that hand.

EXAMPLE 148,



168. It may be well to remind the reader that accidentals are often marked in such passages which do not appear in the ink-print. If the above example had been printed with no key-signature the Braille would have been transcribed as follows:

EXAMPLE 149.



(For the use of modified clef signs in "Bar over Bar" see Para. 378.)

XVIII. THE SUSTAINING PEDAL (Table 18)

169. The ink-print "ped." and star (or asterisk) indicating the depression and release of the sustaining pedal are represented in Braille by the signs shown in Table 18. These signs must be placed exactly where they occur in the ink-print, and as they are printed below the bass stave it is usual to include them in the left hand part in the Braille text, though there will be many instances where an exact indication of the pedalling is only possible in the right hand part (e.g. where the left hand has a measure of silence or a long note during which the pedalling is changed.)

The rules for the marking of pedalling are as follows:

170. The sign for the depression of the pedal is placed before the note or rest indicated, and must precede any of the signs in Tables 12, 15 and 20 which are placed before notes.

171. The sign for the release of the pedal must follow the note, interval or rest indicated, or any of the signs in Tables 12 to 14 which are placed after notes or intervals.

EXAMPLE 150.

172. When the pedal is depressed immediately after it has been released, the sign for its release is not used.

EXAMPLE 151.

173. It sometimes happens that "ped." and a star are both printed below the same note or rest; the Braille equivalent for this will also be found in Table 18.

174. Such directions as "con. ped." are always transcribed as they stand, and when "ped."

175. Pedalling is frequently indicated in modern ink-print editions by a horizontal line (some-

The signs given in Table 18 (including that for half-pedalling) are used to represent this device,

• • • • •

Peddalling and Repeats

176. When a passage is repeated, and the pedal is depressed at any point during the original

(ink-print)

(Braille)

(It is not necessary to mark the release of the pedal before a double bar in the Braille music text.)

(ink-print)

(Braille)

The image shows a musical score for the song 'Red' by The Beatles. The score is written on a single staff with a bass clef and a 4/4 time signature. The melody is composed of eighth and quarter notes. Above the staff, there are two lines of Braille notation, one labeled '(ink-print)' and the other '(Braille)'. The Braille notation is a direct transcription of the musical notes. At the end of the staff, there is a double bar line, a key signature change to one sharp (F#), and a final note. The word 'Red.' is written below the staff, and a small asterisk is at the bottom right.

EXAMPLE 155.


(Braille)




EXAMPLE 156.

[illegible]

EXAMPLE 157.

(ink-print) 

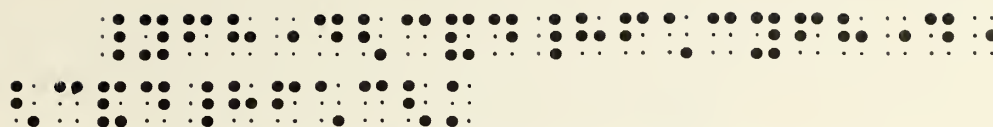
(Braille) 

(Braille)



EXAMPLE 158.

(ink-print)



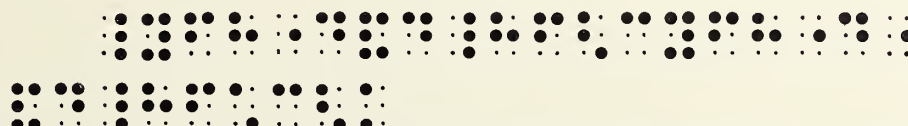
(Braille)



179. If the pedal is only depressed for either the first or second half of such a measure the repeat sign may be used so long as the pedalling is made perfectly clear.

EXAMPLE 159.

(ink-print)

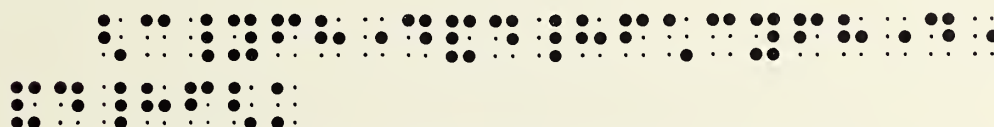


(Braille)



EXAMPLE 160.

(ink-print)

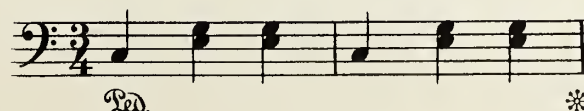


(Braille)



180. With regard to the measure repeat, Paras. 176 to 179 above apply to a passage of two measures, in which the second is a repetition of the first. It is unnecessary to give the "ink-print" versions of the following examples.

EXAMPLE 161. (Para. 176)



EXAMPLE 162. (Para. 177)


EXAMPLE 163. (Para. 178)

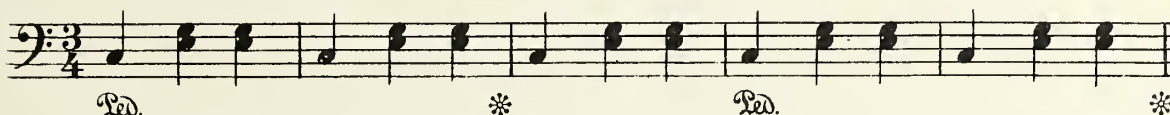
EXAMPLE 164. (Para. 178)

EXAMPLE 165. (Para. 179)

EXAMPLE 166. (Para. 179)

(Note that it is more suggestive to place the sign for the release of the pedal at the beginning of the second measure in the last example.)

(ink-print) 

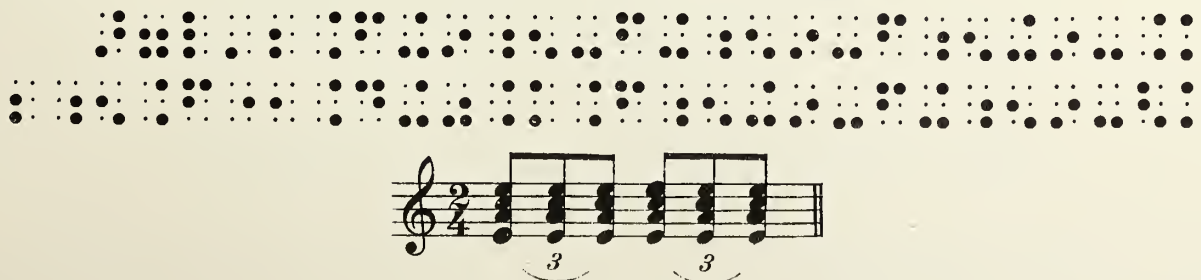


183. Partial abbreviation; the segno and Braille da capo, and repeats with measure numbers, can only be used when the pedalling is exactly the same as that in the original passage.

Variations in Ink-print Type

• • • • •

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (soprano) and a piano accompaniment. The vocal line is written in G major, 4/4 time, and begins with the lyrics 'The Rose Tree'. The piano accompaniment is written in G major, 4/4 time, and begins with the lyrics 'The Rose Tree'. The second system continues the vocal line and piano accompaniment. The vocal line ends with the lyrics 'The Rose Tree'. The piano accompaniment ends with the lyrics 'The Rose Tree'.



79

EXAMPLE 170.

Example 170 displays musical notation in both Braille and staff notation. The Braille notation is presented in two lines above the staff. The staff notation is in bass clef with a key signature of two sharps (F# and C#). The first line of the staff contains a series of eighth notes, and the second line contains a series of eighth notes. The notation illustrates the difference between small notes and grace notes.

(Observe the difference between small notes and grace notes in example 170 above.)

185. When the signs for large and small type are used for intervals, two important points must be remembered:

(a) If the written note in a chord (e.g. the fourth chord in example 169 above) is a large or small note it must be separated from the remaining notes of the chord by the in-accord sign to avoid the impression that the whole chord is similarly printed.

EXAMPLE 171.

Example 171 displays musical notation in both Braille and staff notation. The Braille notation is presented in two lines above the staff. The staff notation is in bass clef with a 4/4 time signature. The notation illustrates the use of large and small type for intervals.

(b) When these signs are used for intervals they can only be doubled if the intervals themselves are doubled.

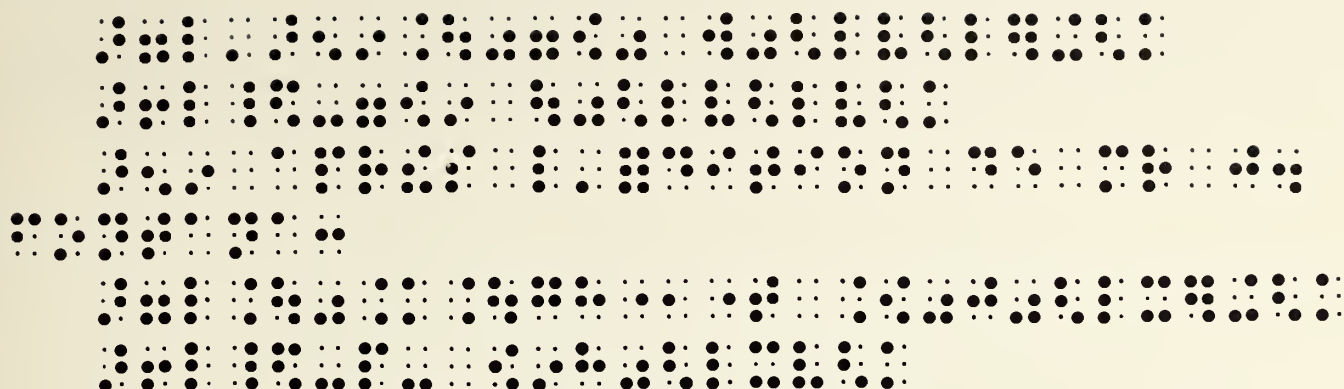
EXAMPLE 172.

Example 172 displays musical notation in both Braille and staff notation. The Braille notation is presented in two lines above the staff. The staff notation is in treble clef with a 2/4 time signature. The notation illustrates the use of large and small type for intervals.

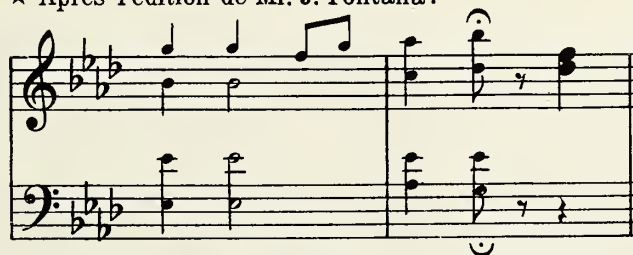
Variant Readings

186. When a passage is given in two or more versions in the ink-print, the variants can either be placed as footnotes at the nearest convenient point in the Braille text, or (in the case of very short instances) they can be joined to the text by the in-accord sign.

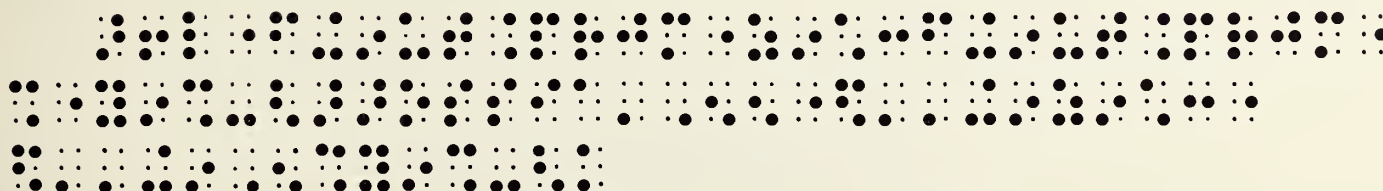
EXAMPLE 173.



★ Après l'édition de Mr. J. Fontana:—



EXAMPLE 174.



[The bass clef has been used in the Braille to show that intervals are read upwards.]

EXAMPLE 175.

188. Notes or signs enclosed in parentheses in the ink-print must be preceded and followed by the music parenthesis (Table 19).

EXAMPLE 176.

5.

(If the sharp in the above example had been printed above the note, either with or without parentheses, dot 6 (Table 5) would have been used, thus:

XX. NUANCES (Table 20)

189. Marks of expression represented by symbols (Table 20 (a)) are placed before the note affected (with the exception of the pause and comma which are in general placed after the last sign connected with that note) and may be doubled. When two or more of these signs are combined, a suitable order is suggested below.

EXAMPLE 177.



The note following any of these signs does not require a special octave mark.

190. The music asterisk (Table 19) is placed immediately before the note, interval, word or other sign to which it refers, and the note following it must have a special octave mark. The asterisk may be followed by a number or letter thus:

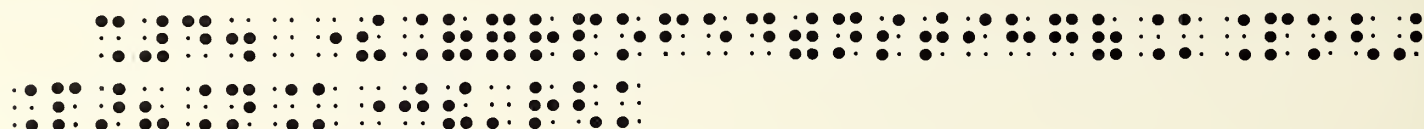


EXAMPLE 178.

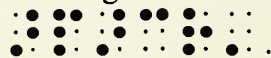


* In some editions this note is given as C



191. The mark of interrogation or “query” is sometimes placed in ink-print music against doubtful variants, and for this purpose the Braille equivalent (combined with the word sign as in Table 19) is used. It is treated in the same manner as the asterisk (Para. 190) and the note following it must have a special octave mark. If the query had been used in Example 178 above the Braille would have appeared thus:



When the query refers to words which can be placed in parentheses, the Braille query (without the word sign) follows the first parenthesis without an intervening space and is itself followed by a blank space.

192. Expression marks represented by abbreviated words, a few of which are given in Table 20 as specimens, are placed without any intervening spaces at the appropriate points in the music text, and the notes following such marks must always have a special octave sign. If two such indications occur in succession the word sign must be used before each, e.g. .

It is permissible to place such marks at the end of a line followed by the music hyphen (see Ex. 144 above) but this should only be done when a good appearance is not otherwise possible, and the first note on the following line must of course have its special octave mark.



193. The signs  and  need not be used if they are immediately contradicted by some definite mark of conclusion or contradiction (see Ex. 179 below).

Dot 3 should follow the markings in Table 20 (b) before signs (other than the word sign) containing dots 1, 2 or 3.

EXAMPLE 179.



194. Lines of continuation are shown thus:

 for the first line,
 for the second, and their conclusion is likewise not

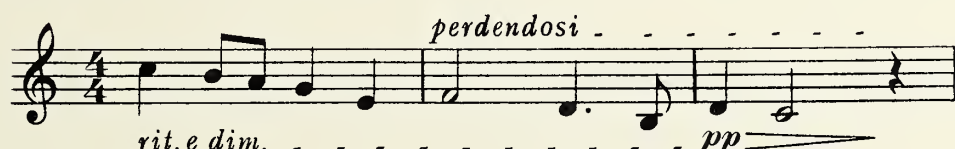
marked when other indications render this unnecessary.

195. Complete words, and groups of abbreviated words, should be placed in parentheses and may have lines of continuation. If they occur during a measure they must be preceded by the music hyphen and a blank space.

EXAMPLE 180.








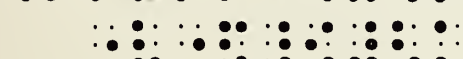
196. The placing of expression marks in the text is a matter requiring some judgement on the part of the transcriber. The signs in Table 20 (a) are of course placed in the left or right hand in keyboard music as directed in the ink-print, but such directions as those given in 20 (b) are not quite so easy to deal with.

197. Two examples are given below to illustrate the problems involved. In the first the word "agitato" is printed above the treble stave and seems to apply to the quavers.

(In the right hand part of this example the crotchet rest on the fourth beat is printed once only.)

EXAMPLE 181.





The second example is more involved. The words “ sotto voce ” are printed between the staves and obviously apply to both hands; the words “ sempre sostenuto,” etc., are printed below the bass staff but the character of the music seems to suggest the idea that this direction also applies to both hands and was printed in its present position for typographical reasons.

EXAMPLE 182.

Braille notation for Example 182 is shown above and below the musical staff. The musical staff is in 6/8 time, featuring a melody in the treble clef and a bass line in the bass clef. The tempo/mood markings are *sotto voce* between the staves and *sempre sostenuto e legatissimo* below the bass staff.

198. Phrasing and nuances printed in small type must be preceded by the sign ⠠⠠⠠⠠⠠⠠ (see Para. 184).

EXAMPLE 183.

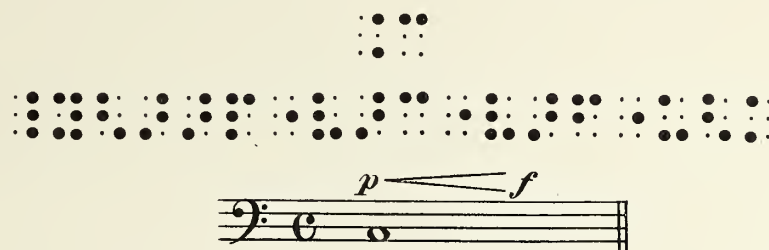
Braille notation for Example 183 is shown above and below the musical staff. The musical staff is in 2/4 time, featuring a melody in the treble clef. The tempo/mood markings are *p* ben cantando ed espress. and *il thema quasi corni* below the bass staff.

EXAMPLE 184.

Braille notation for Example 184 is shown above and below the musical staff. The musical staff is in 3/4 time, featuring a melody in the treble clef. The tempo/mood markings are *p* ben cantando ed espress. and *il thema quasi corni* below the bass staff.

199. It frequently happens in choral and orchestral parts that expression marks are placed during the course of sustained notes (e.g. a cresc. placed halfway through a sustained semibreve). In order to avoid the splitting up of such notes into smaller values joined by ties, thus giving a false picture of the ink-print notation, a measure of suitable rests, each preceded by dot 5 to show that they do not appear in the ink-print, must be added after an in-accord sign with the expression marks placed at the correct points.

EXAMPLE 185.



All such markings must be placed in this measure of rests.

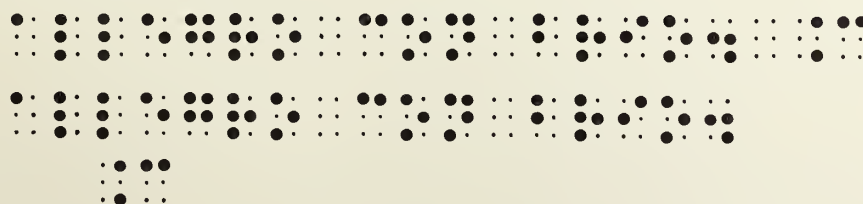
EXAMPLE 186.



In order to avoid the repetition of dot 5, the number of rests should be as small as possible, a crotchet and quaver rest being shown as a dotted crotchet rest, etc.

Headings in Piano Music

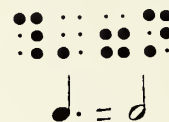
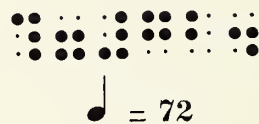
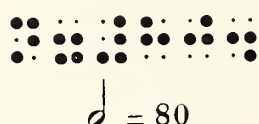
200. The tabulation of the directions for style and pace (including the metronome indications) and the key and time signatures is somewhat different in Braille from that in ink-print, the general practice being one of the following:



the text following in the next line in each case.

201. The metronome indication in Braille is an imitation of ink-print usage. The note-value (of indefinite pitch in the ink-print) is written as C in the required value; the "equals" sign (two short parallel lines) is represented by the sign ⠠⠨⠠ , and the metronome number is written with the numeral prefix.

EXAMPLE 187.

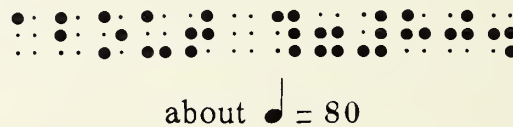
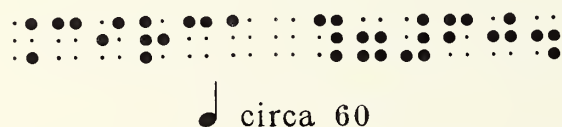


The order is occasionally varied in the ink-print, the number being given before the note, and this practice must be reproduced in the Braille text.

202. The metronome mark is usually placed between the words of direction and the key and time signatures, and if the complete heading occupies more than one Braille line, the metronome indication (with or without the key and time signatures, see specimen in Para. 200 above) must be centralised on a separate line.

203. Where the word "circa" (or its equivalent in any language) occurs, it should be placed before the metronome mark whatever may be done in the ink-print, thus:

EXAMPLE 188.



204. The disposition of the score used in the Braille transcription must be clearly stated on the title page, thus:

Method: Bar over Bar
Method: Section by Section

Ink-print Pagination (General Table of Signs)

205. It is generally advisable to indicate in the Braille text the page numbers of the ink-print copy from which the transcription is made, and where the Braille text is paragraphed, the paragraphs may be based on the ink-print staves, the numbers of these, counting from the top of the ink-print page being given at the beginning of each Braille paragraph.

206. Ink-print page numbers (with the prefix given in the General Table of Signs) should be placed at some convenient point on each Braille page, and the ink-print “ turn over ” (indicated by the above mentioned prefix between blank spaces) should always be inserted in the Braille music text.

XXI. ORGAN AND HARMONIUM MUSIC

ORGAN (Table 21)

207. The indications for pedalling, including those for the changing of feet, are treated in the same manner as that already explained for fingering (Paras. 89-93). When a change of feet is indicated without specifying either toe or heel, the sign $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ is placed after the note on which the change occurs.

EXAMPLE 189.



208. The crossing of one foot in front of the other is indicated by placing the sign $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ before the note to be played by the crossing foot. If the crossing is behind the sign $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ is similarly used.

EXAMPLE 190.



209. When unusual symbols for pedalling are used in the ink-print, the transcriber must devise adequate Braille equivalents and insert a clear description of both ink-print and Braille signs in the transcription.

210. The tabulation of the details of organ registration at the commencement of a piece should follow as far as possible the method used in a good ink-print edition, though the difference between the length of the lines in ink-print and Braille will sometimes enforce some readjustments. The following is a typical specimen:

Prepare:

Gt.: 8 ft. sw. coupled.

Sw.: Stopped diap. clarabella and gamba (or salicional) 8 ft.

Ped.: Bourdon 16 ft. and Bass flute 8 ft.

Gt. to Ped.

212. All directions not expressed by abbreviations in the ink-print must be written in uncontracted Braille, and where two languages are used, either in headings or in the text, the second language must be given in italics. All bi-lingual directions in the text, even for manuals only, must be placed in parentheses.

213. When the suppression of a stop is indicated in the ink-print by the minus sign or some similar device, this is expressed in Braille by the sign $\dot{\cdot}$ placed immediately before the name of the stop (see also Para. 218, Ex. 193).

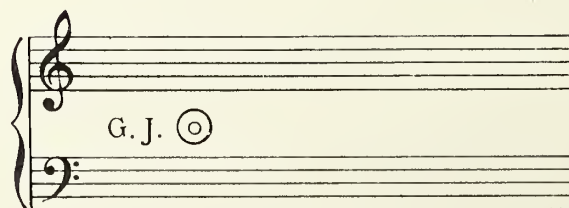
214. Directions for registration must always be placed in parentheses, and uncontracted Braille must always be used as in organ music.

215. When registration includes several consecutive numbers, these are written together, each preceded by a numeral prefix, without intervening spaces.

[illegible]

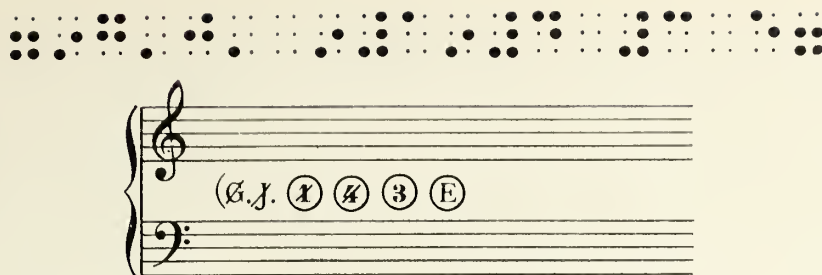
216. Indications other than those with numbers should of course be transcribed exactly as they appear in the ink-print.

217. When registration applies to both hands it is better to place it in the right hand part, the first parenthesis being doubled.



218. As in organ music (Para. 213) the minus sign in the ink-print (indicating the suppression of a stop) is shown by the sign $\begin{smallmatrix} \cdot\cdot \\ \bullet\cdot \end{smallmatrix}$

EXAMPLE 193.



(It will be noted in the above example that the stops which are not suppressed are separated from the others by a blank space, and that in any case numbers must be separated from letters and these latter from each other, in the same way).

219. When an independent pedal part is given “ad libitum” it should be placed before each left hand measure (preceded by the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ in the first measure of the passage) and joined to it by the in-accord sign.

XXII. VOCAL MUSIC (Table 22)

SOLO MUSIC

220. This section deals with the method of transcribing songs of every kind (including recitative) written for one voice; it does not include single voice-parts in solo or choral ensembles, which are discussed in Paras. 251-252.

221. In ink-print, the music for a solo voice is printed on a single staff, and the signs in Tables 1-7, 9-12, 15-16, and 19-20 are all used as far as they are needed. The special signs and adaptations for such music are given in Table 22.

222. In general, the vocal stave should be transcribed exactly as it stands, with one important difference. In ink-print such directions as “rit.,” “accel.,” “a tempo” etc., are not usually given in the voice part since they can be easily read by the singer from the piano part, but as this is not possible for the blind reader these directions should be included in the Braille transcription of the voice part, since they affect more than any other nuances the relation between singer and accompanist.

223. The disposition of the Braille score is an imitation of ink-print usage, except that the words are given first. A line of words is alternated with the corresponding line of music, this latter being indented two spaces.

224. This line-by-line rule must be strictly maintained (except in strophic songs where it may be temporarily relaxed; see Para. 236).

225. The first note in every line of music must have a special octave mark.

226. If the Braille score is paragraphed, the measures must be numbered, and the number of the first measure in each section must be placed at the commencement of the first line of words in that section.

EXAMPLE 194.

12

Quo - ni - am tu so - lus sanc - tus_ tu so - lus_

sanc - tus, tu so - lus Do - mi - nus, tu so-lus sanc - tus

227. The phrasing slur is not often used in ink-print editions and the following example has been specially phrased for this work.

EXAMPLE 195.

tu so-lus_ al-tis-si - mus, Je - su Chris-te_ tu, tu so-lus, al-tis-si-mus.

228. The portamento sign is placed between notes at the point indicated in the ink-print. If there is also a syllabic slur, the portamento sign should be placed after it.

229. The breath signs are placed at the points where they occur in the ink-print, being inserted in the music text without intervening spaces or special octave marks for the following notes.

EXAMPLE 196.

Half-breath

tu so - lus Sanc - tus, tu so - lus Do - - - - -
- - - - - mi - nus,


EXAMPLE 197.

Full-breath

And that He shall stand at the lat - - - - - ter day up-on the earth.

230. The treatment of the word hyphen and of sustained syllables at the beginnings of lines in the above examples should be noted. This is a matter which needs very careful attention by the transcriber, it being an unavoidable variation from the ink-print, though not from general ink-print usage. It will also be noted that ties and slurs are repeated at the beginning of a line following that in which they first appear. This is also according to ink-print usage and is always advisable in Braille.

231. Apart from ink-print repeats in the music text, the only Braille repeats used are the measure repeat and the Braille segno, this latter being available for very long and very obvious repeats of words or music or both (è.g. the final repetition in an aria after the middle section).

232. The repeat sign for words or phrases is placed before and after the word or phrase to be repeated, in both instances without intervening spaces, and to avoid confusion the abbreviation  should never be used in any language for the word text in vocal music of any kind, whether solo or ensemble.

If the word or phrase is sung twice, the sign stands as in Table 22. If it is sung three times, the sign is doubled before (but not after) it, and on the rare occasions when a word or phrase is given more than three times to music and words occupying only one Braille line, the sign is preceded by a number with numeral prefix showing the number of *repetitions*.

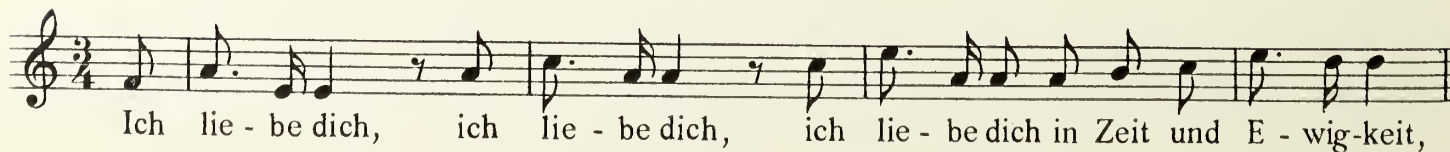
EXAMPLE 198.

one repetition



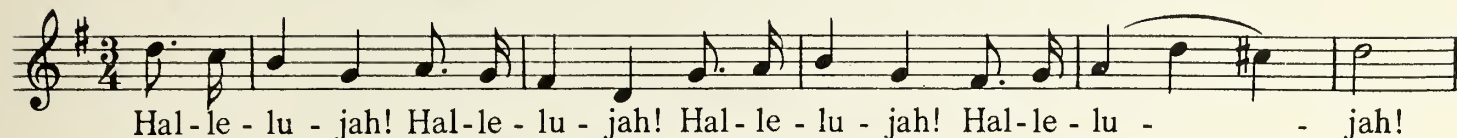
EXAMPLE 199.

two repetitions



EXAMPLE 200.

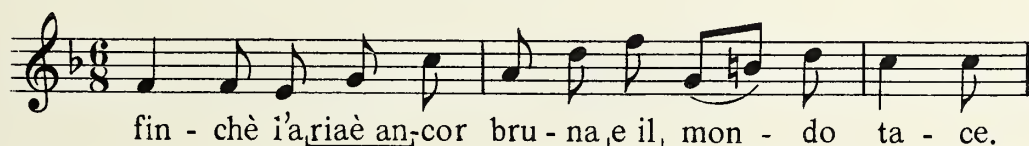
three repetitions



233. It frequently happens, especially in Italian texts, that two or three syllables or vowels are merged together on one note and the sign for this device is placed after the note affected. In the word text the syllables or vowels are enclosed in quotation marks.



EXAMPLE 201.

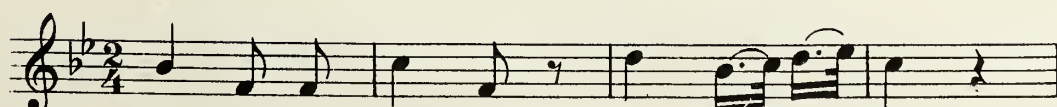
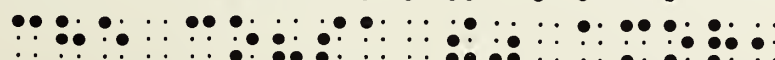
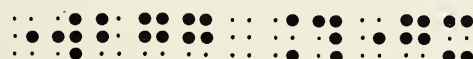


234. When songs are printed in two or more languages, it frequently happens that the number of syllables in a measure varies with the different texts. This is shown in the ink-print (a) by the lay-out of the words without any special markings in the music, or (b) by stems in opposite directions in the music indicating differing note values.

(a) is represented in Braille by the sign ⠠⠠ showing that the slur applies to one language only.




EXAMPLE 202.



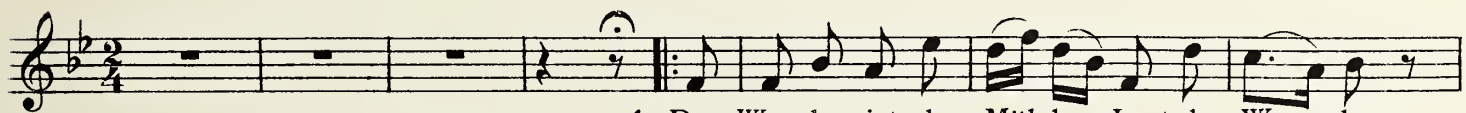
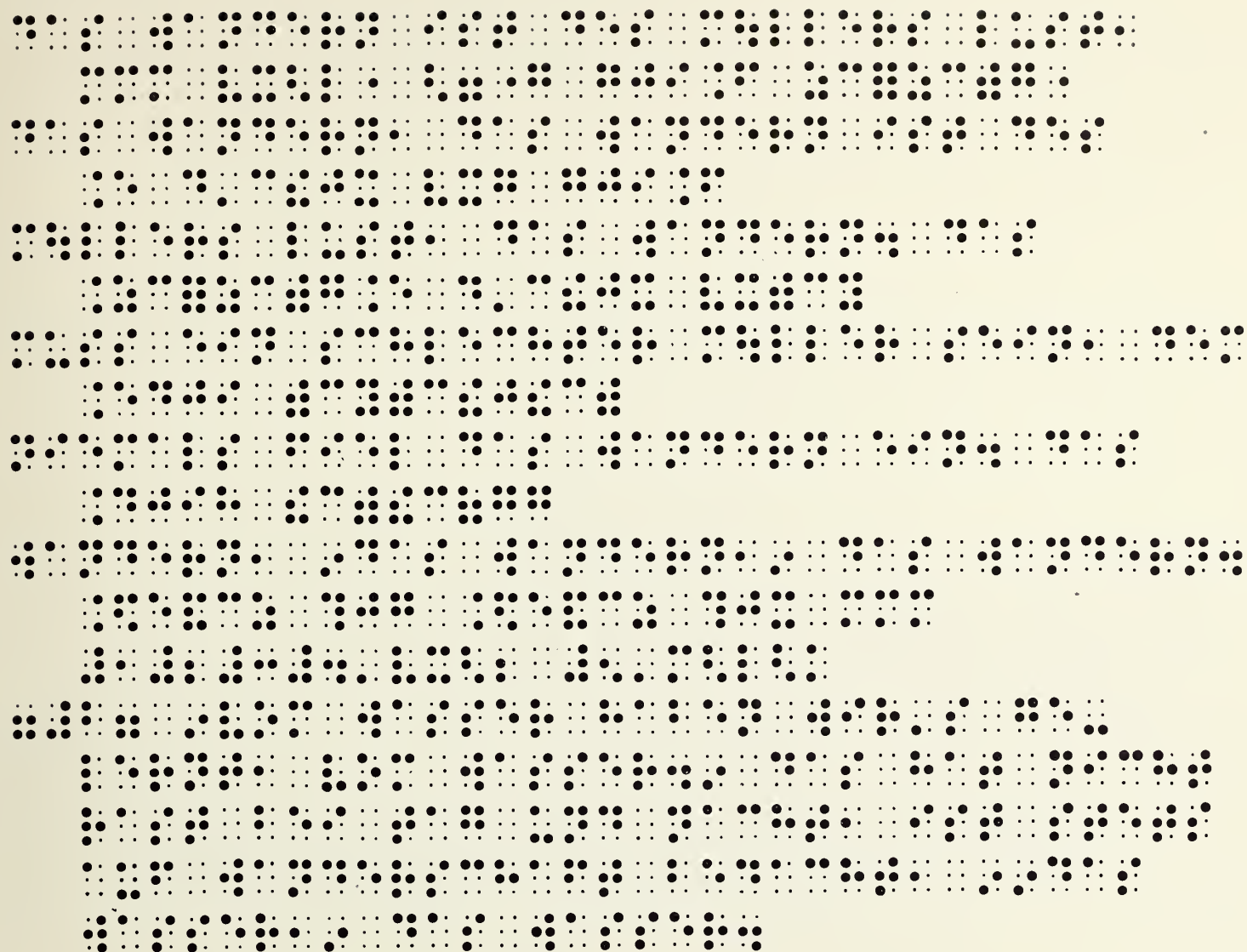
Voi che sa - pe - te, che co sa   a - mor,
You who have know-ledge, what is love's sign,

Figure 1 consists of two diagrams, (1) and (2), illustrating the construction of a 2D hexagonal lattice. Diagram (1) shows a central hexagonal unit cell, represented by a cluster of black dots, surrounded by its six nearest neighbors. Diagram (2) shows a larger section of the lattice, with a central unit cell and its neighbors, and further out, showing the arrangement of unit cells and their neighbors in a hexagonal pattern.

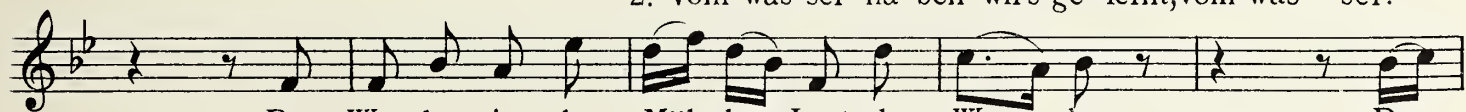
The sign  may be similarly used for a variation of syllables in one or more verses of a hymn or strophic song.

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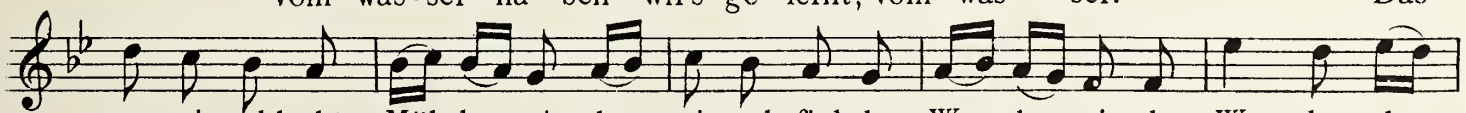
EXAMPLE 205.



1. Das Wan-der-nist des Mül-ler's Lust, das Wan - dern.
2. Vom Was-ser ha-ben wir's ge - lernt, vom Was - ser.



Das Wan-der-n ist des Mül - lers Lust, das Wan - dern. Das
Vom Was-ser ha - ben wir's ge - lernt, vom Was - ser. Das



muss ein schlechter Mül - ler sein, dem niemals fiel das Wan - dern ein, das Wan - dern, das
hat nicht Rast bei Tag und Nacht, ist stets auf Wan - der - schaft be - dacht, das Was - ser, das



Wan - dern, das Wan - dern, das Wan - dern.
Was - ser, das Was - ser, das Was - ser.

(The remaining verses should follow in order set out as above.)

It will be seen in the preceding example that the details concerning the endings of the various verses could not be included in one line of music text, and are therefore given in a fresh line with the same indentation, and that the remaining word text is so tabulated that the verse numbers stand out in the margin beyond the lines of words and are placed in parentheses to distinguish them from the measure numbers mentioned in Para. 226.

237. If in a strophic song a variation of syllables or a mark of expression, etc., occurs in the second or following verses, the measure or part measure is written again after an in-accord sign, preceded by the number of the verse (written in the lower part of the cell with the numeral prefix) in which the change occurs. Small variations in the actual melody may also be treated in this way.

EXAMPLE 206.

A large grid of dots forming a complex, abstract pattern, possibly representing a map or a data visualization. The dots are arranged in a way that suggests a geographical layout, with some areas being more densely populated than others. The overall shape is roughly rectangular, with some irregularities in the dot distribution.

Who is Syl-via? What is she, —
Is she kind as she is fair? —

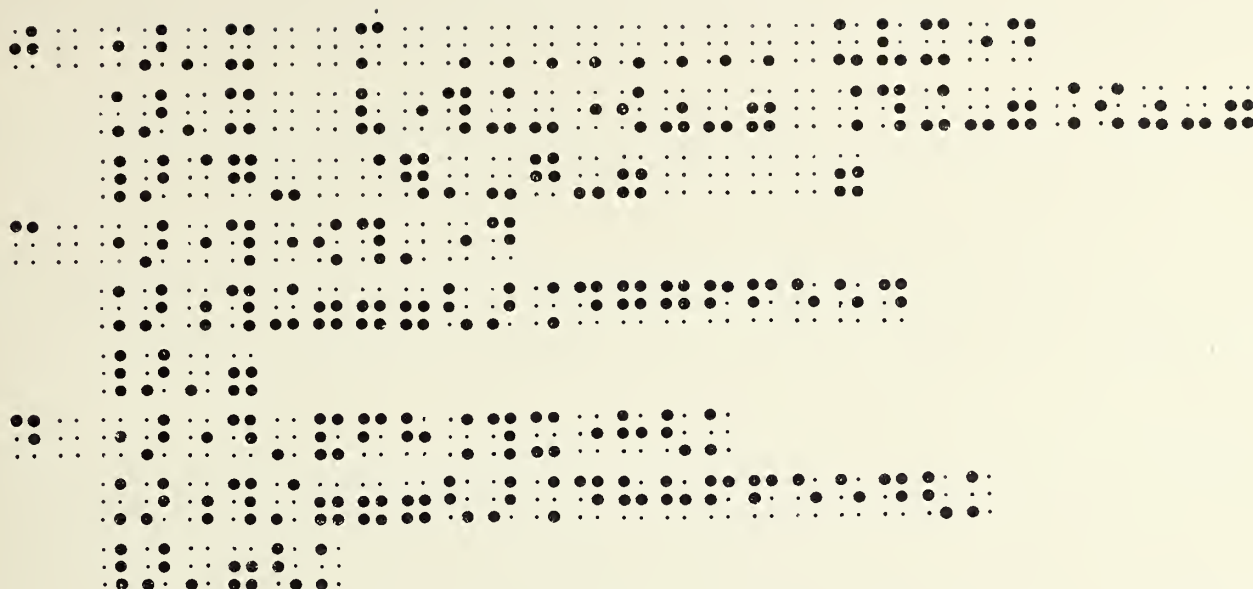
238. When songs are printed in Braille in any other language than that of the country in which the Braille is published, the word text for that language must be printed in uncontracted Braille, but contracted Braille may if desired be used for the native language of the country of publication.

239. An outline of the voice part should be included in the accompaniment to assist the player in memorising his part. If the accompaniment is printed in parallel disposition this outline can be placed above the right hand part marked $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$ $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$; if the continental style is used, the voice part must be given after an in-accord sign in the right hand part, the sign $\begin{smallmatrix} \cdot & \cdot \\ \cdot & \cdot \end{smallmatrix}$ $\begin{smallmatrix} \cdot \\ \cdot \\ \cdot \end{smallmatrix}$ being marked in every measure. Only notes, ties and rests should be given in this outline.

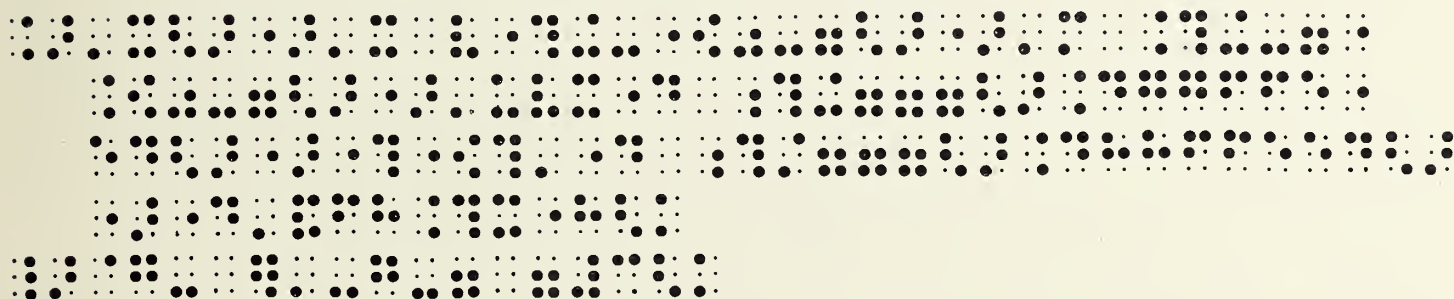
EXAMPLE 207.



Method: Bar over Bar



Method: Section by Section



(This device cannot be used in accompaniments for more than one voice, but cues indicating important entries in ensemble vocal music may be inserted by its means in such accompaniments.)

ENSEMBLE MUSIC

240. The style used for choral and other ensemble vocal music is Bar over Bar (q.v.). The initials of the voices (see Table 22) are only given in the first parallel at the commencement of their respective lines, unless a change in the number of parts renders their re-marking necessary. After the first parallel, each part begins in the first cell of its line.

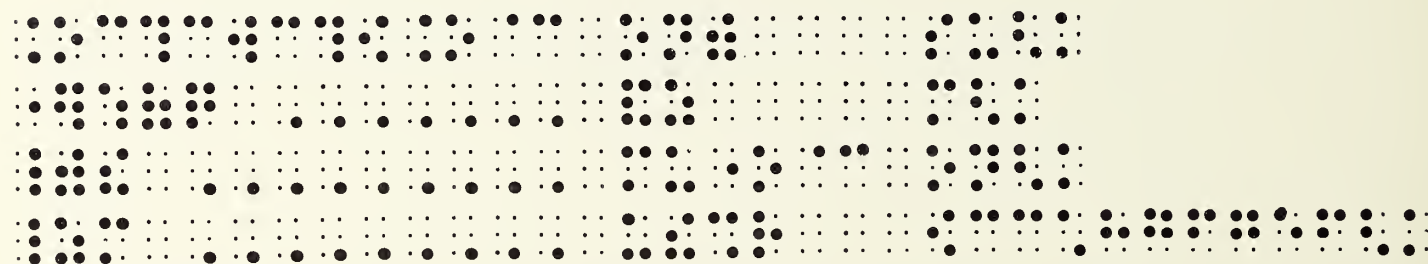
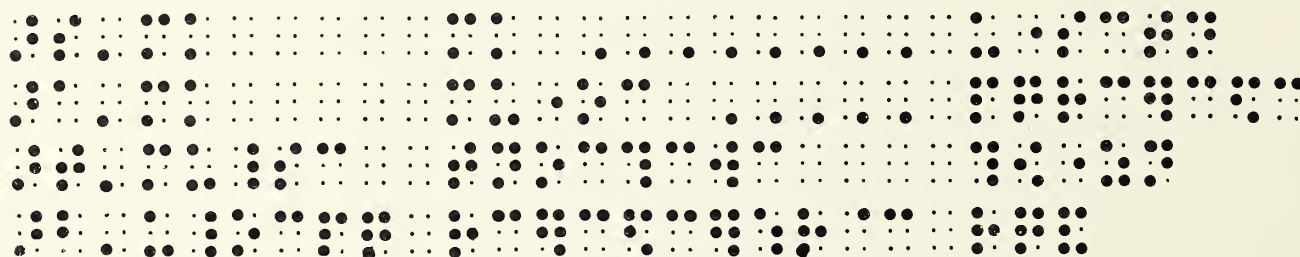
241. It is not necessary to give a special octave mark to the first note of a measure, but the first note on every line must be so marked.

242. The tenor part usually appears in the ink-print with the treble clef, printed an octave higher than its actual sound, but in Braille it is the actual sound that is always given.

EXAMPLE 208.



(For the use of tracker lines in this example, see Para. 371.)



SOPRANO

ALTO

TENOR

BASS

243. The words are given below the lowest part in the vocal parallel. They are always indented two spaces.

244. When all the parts have the same words (even if they do not happen to sing them at the same moment) only one line of words is given.

EXAMPLE 209.



1st SOPRANO *f* Et re - sur - rex - it, re - sur - rex - it.

2nd SOPRANO *f* Et re - sur - rex - it, re - sur - rex - it.

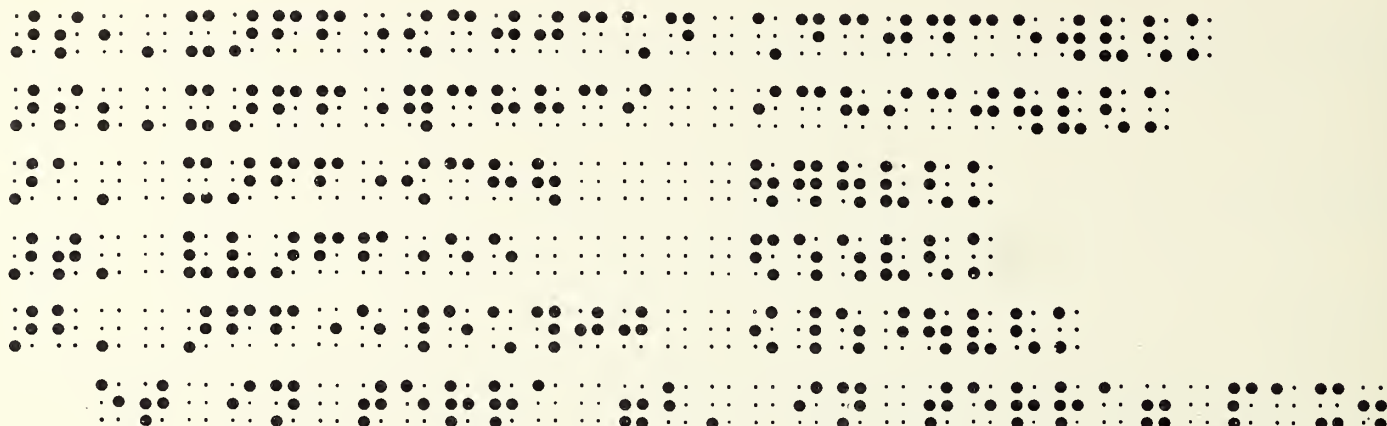
ALTO *f* Et re - sur - rex - it, re - sur - rex - it.

TENOR *f* Et re - sur - rex - it, re - sur - rex - it.

BASS *f* Et re - sur - rex - it, re - sur - rex - it.

245. If there is a slight variation of the words in one part, such as the repetition of a syllable, word or phrase, the variation may be noted in parentheses suitably initialled for the voice in which it occurs, and if this procedure occupies more than one Braille line the following line must be still further indented two spaces.

EXAMPLE 210.



1st SOPRANO *ff*
et in ter - ra pax.

2nd SOPRANO *ff*
et in ter - ra pax.

ALTO *ff*
et in ter - ra pax.

TENOR *ff*
et in ter - ra pax.

BASS *ff*
et in ter - ra, in ter - ra pax.

246. If there is a variation in the words of more than one part, each part should have its own line of words; and while it is not necessary to initial the second and succeeding parallels in the music, each line of words in every parallel must have the initial of its own part (see Ex. 211).

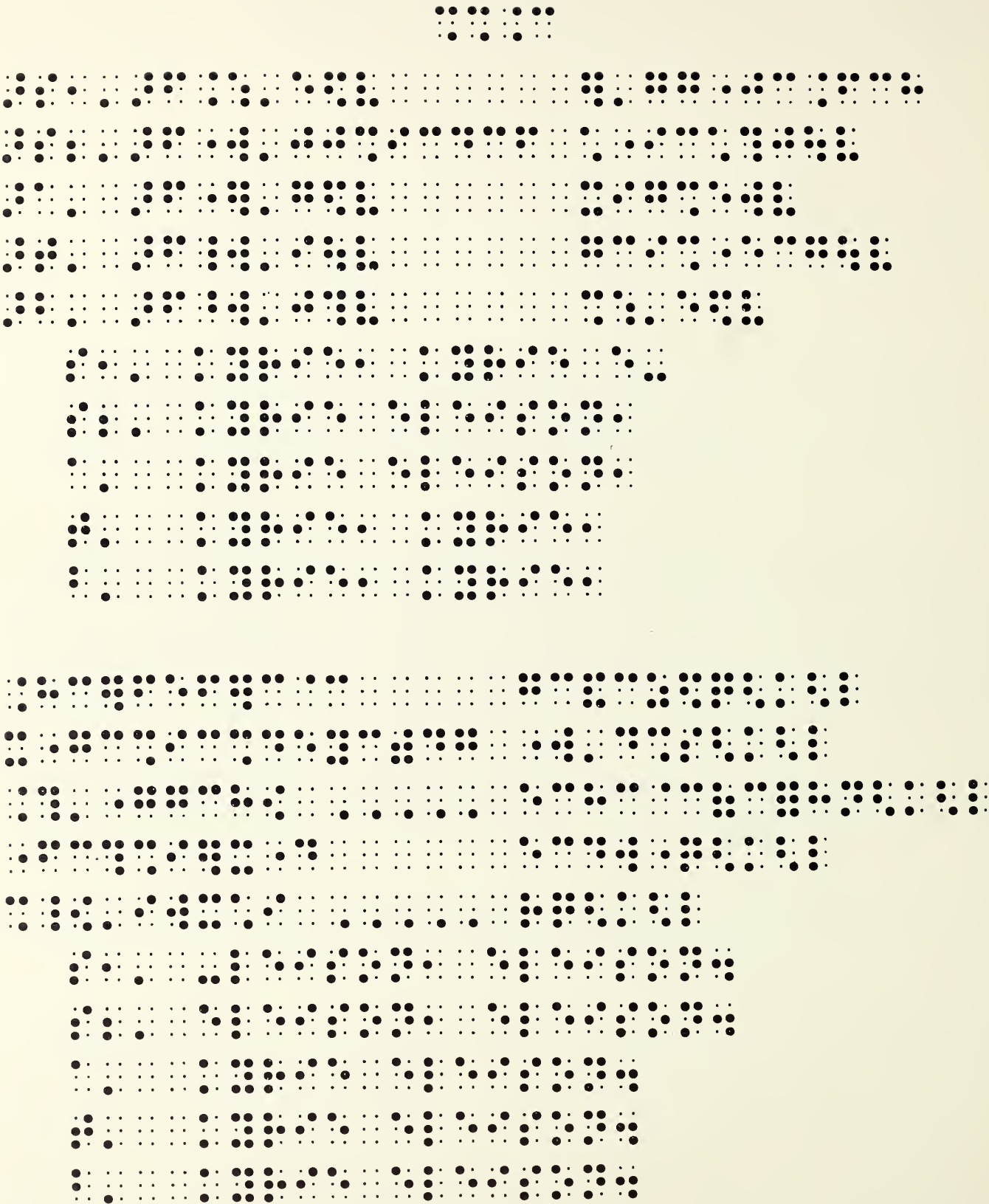
247. In “ Bar over Bar ” (Para. 374) it is laid down that a parallel must be completed on the page on which it begins. In choral and other ensemble vocal music, where a parallel may have from five to ten or more lines, it is often impossible to keep this rule, and in such cases the vertical alignment on the first page should be disregarded and, where necessary, replaced by a fresh vertical alignment on the second page.

248. It will often be necessary to divide words in order to maintain the strict line-by-line procedure for both words and music in each parallel, and the word hyphen must therefore be placed not only at the end of a line, but also at the commencement of the following corresponding line, as already stated in Para. 230.

249. A free line must always be left between the last line of words in one parallel and the first line of music in the succeeding parallel.

(Note in the following example the spacing after the initials in the word text to secure a vertical alignment of the first letter in each line).

EXAMPLE 211.



1st SOPRANO
Ky - ri - e, Ky - ri - e - le - i - son, e - le - i - son.

2nd SOPRANO
Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son.

ALTO
Ky - ri - e, e - le - i - son, Ky - ri - e e - le - i - son.

TENOR
Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son.

BASS
Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - son.

250. A temporary division of one of the parts is indicated by the presence of intervals or in-accords in that part. These are always read downwards in the soprano and alto and upwards in the tenor and bass parts.

EXAMPLE 212.

SOPRANO
p
A - - - - - men.


ALTO
p
A - - - - - men.

TENOR
p
A - - - - - men.

BASS
p
A - - - - - men.

252. Where a part is temporarily divided, the sign \therefore must be placed before the first measure in which the division occurs as a warning to the reader, and the following note must have a special octave mark.

EXAMPLE 213.



XXIII. MUSIC FOR STRINGED INSTRUMENTS (Table 23)

254. In ink-print the music for bowed instruments is printed on a single stave, and the signs in all the previous Tables are used as far as they are required.

256. The signs indicating the numbers of the strings are placed either before notes or before such initial signs as those in Tables 12, 15 and 20 (a), and no special octave mark is required for such notes. Lines of continuation are shown by using the principle of doubling, only the second half of the sign being written twice.

EXAMPLE 214 (violin).



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257. The strings may be indicated in the ink-print by Roman or Arabic numerals, or by letters which may be combined with the words " string ", or " corda " or " sul " (c.g. " E string," " mi corda," " sul G," etc.). When letters and words are used, they must be transcribed as they stand, and placed in parentheses.

258. The signs for the various positions are placed before the note or before such initial signs as those in Table 20 (a), etc. and a special octave mark is needed for such notes. A line of continuation following any of these signs is shown as in Table 20 (b). The end of a line of continuation is not shown when a fresh position sign is marked.

EXAMPLE 215. (violin)

259. Positions are usually shown in the ink-print by Roman numerals, but since this device is, as above stated, also used for the numbers of the strings, the transcriber must have a special knowledge of string music in order to distinguish the one from the other.

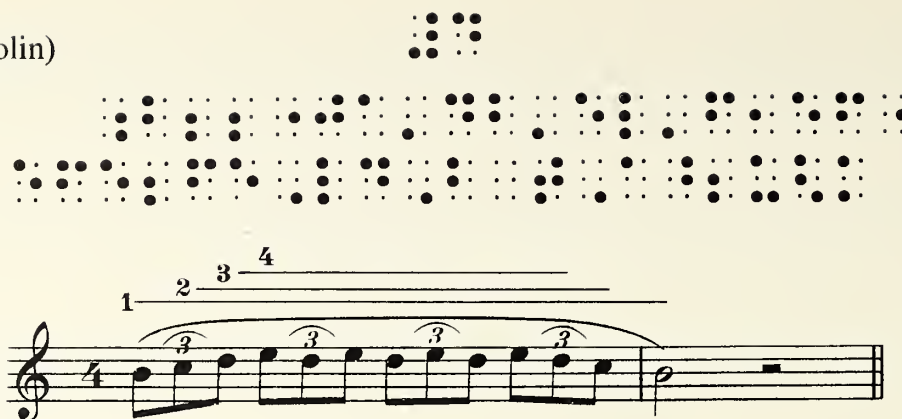
260. The bowing signs should be placed as near to the note as possible and should not be separated from it except by the signs in Tables 15 and 20 (a). Such notes do not need a special octave mark. If the sign $\begin{smallmatrix} \bullet & \bullet \\ \bullet & \bullet \end{smallmatrix}$ is used for the slur, it should precede the bowing sign.

EXAMPLE 216.

261. Fingering is treated as explained in Paras. 89-93 with one important difference. This consists in the fact that lines of continuation are often used with fingering and these are shown by placing dot 3 after the finger sign at the beginning of such a line, its end being indicated by re-marking the finger (even though this is not done in the ink-print) preceded by dot 6.

EXAMPLE 217. (violin)

EXAMPLE 218. (violin)




262. It will be remembered that the above signs have been already given in Table 14 for use with alternative fingerings; consequently they cannot be used for that purpose in music for stringed instruments. Passages with alternative fingerings must therefore be re-written for each fingering, in one of the ways suggested in Paras. 186-187.

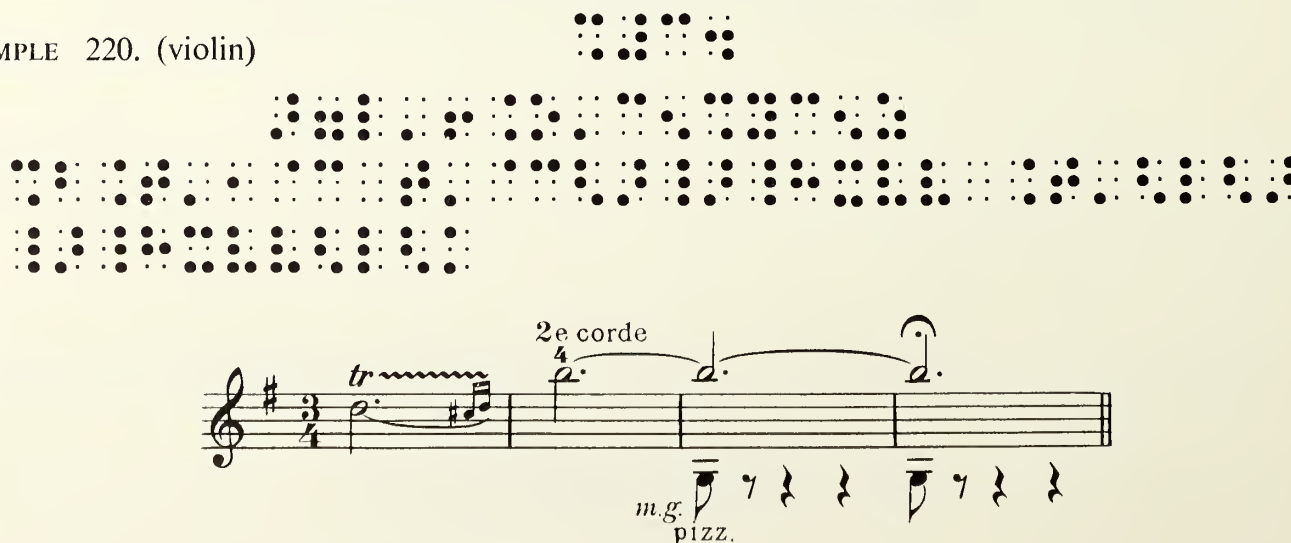
263. Pizzicato for the right hand and arco are transcribed exactly as they stand in the ink-print.

EXAMPLE 219. (violin)



264. Pizzicato for the left hand is indicated by the sign  placed before every note so played, and this sign may be doubled in a passage of more than three notes.

EXAMPLE 220. (violin)



265. The “ glissando ” sign is placed after the first of the two notes affected, and if a slur is printed, this sign follows the slur.

EXAMPLE 221. (violin)

(violin)



266. “ Tremolo ” either with the bow or with the finger is represented by the signs in Table 13.

EXAMPLE 222. (bow tremolo)

(violin)



EXAMPLE 223. (finger tremolo)

(violin)



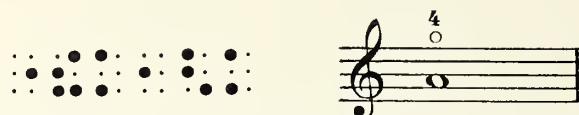
267. Long passages in double, triple, etc., bowing may, after the pattern has been given, be abbreviated by the use of “ sim.” (preceded of course by dot 5), writing the notes in values equal to the sum of the original values. The end of the passage is shown by again writing the notes in their original form.

EXAMPLE 224. (violin)



268. The sign for open string is placed immediately after the note, and when the same note may be played either on an open string or a stopped adjacent string, the fingering for the latter is written *after* the open string sign.

EXAMPLE 225. (violin)



If the note is to be played on two strings, the stopped string is represented by a stem sign.

EXAMPLE 226. (violin)



269. The sign for a natural harmonic is placed immediately after the note or interval, or after its fingering.

EXAMPLE 227. (violin)



(N.B. Observe the difference between examples 225 and 227.)

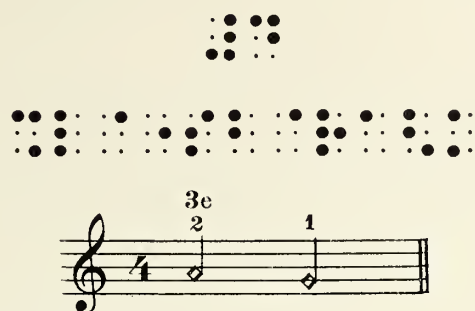
This sign may be doubled for a series of more than three consecutive natural harmonics, either for notes or intervals, but intervals should not be doubled in such a passage.

EXAMPLE 228. (violin)



270. The sign for an artificial harmonic is placed *before* the note or interval, and may only be separated from it by octave signs or accidentals. It must not be doubled.

EXAMPLE 229. (violin)



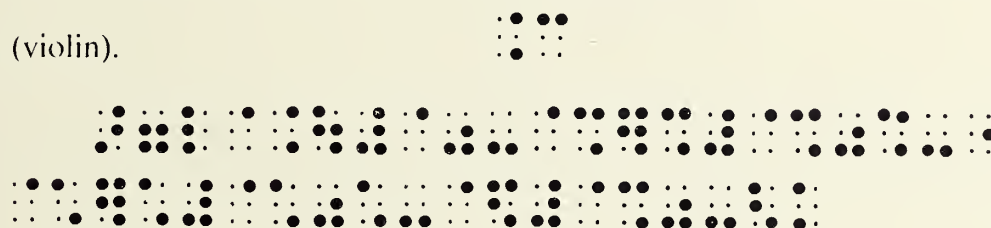
EXAMPLE 230. (violoncello)



271. As the special notes used for artificial harmonics do not represent the actual sounds, it is better not to combine them in chords.

EXAMPLE 231 (violin).

(bad)



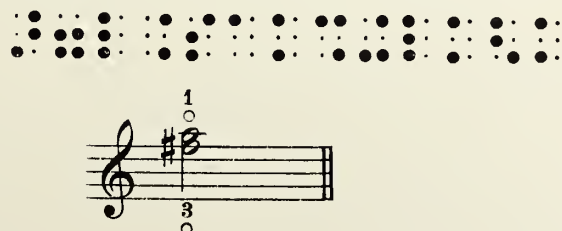
(good)



272. Two natural harmonics may however be written together as a chord.

EXAMPLE 232.

(violin)



273. When resultants are indicated they are written as small notes, and must be treated as an “in-accord” part.

EXAMPLE 233. (violin)

In the case of combined artificial harmonics printed with resultants, these latter can be written as chords.

EXAMPLE 234. (violin)

274. Where ink-print indications not included in this section appear, the transcriber should invent equivalents, explaining these in footnotes in his Braille transcription.

275. In music for a solo instrument with piano accompaniment, an outline of the solo part should be given with the accompaniment (see Para. 239).

PLUCKED INSTRUMENTS

276. The Braille notation of music for plucked instruments is complicated by the fact that there are at least four different ink-print systems of notation for such instruments in use at the present day. These are:

- (a) ordinary staff notation;
- (b) short-form scoring;
- (c) “picture” notation (see later);
- (d) tablature.

Moreover, the application of these systems varies in different countries and in consequence the transcriber must have a special knowledge of the technique of the instrument and the needs of the performer before undertaking such work. The Braille schemes here set forth can therefore only be considered as generalisations, it being left to the transcriber to make necessary adjustments to meet special cases, with suitable explanations in the Braille transcription.



277. Instruction books for these instruments must be regarded as in a class by themselves and should always be furnished with a complete description of the Braille notation used, whenever it varies from the normal equivalent of staff notation.

(a) *Staff Notation*

278. The foregoing pages of this Manual will supply the transcriber with all the information he needs for general purposes, but he is specially referred to "Bowed Instruments" above and to the details of disposition given in Section XXVIII.

279. The fret signs are treated in the same manner as the position signs (see Para. 258), and the barré signs are placed immediately before the fret signs.

280. The plectrum signs are treated like bowing signs and the "slide" is placed (a) after one of the stroke signs, (b) between the two stroke signs:

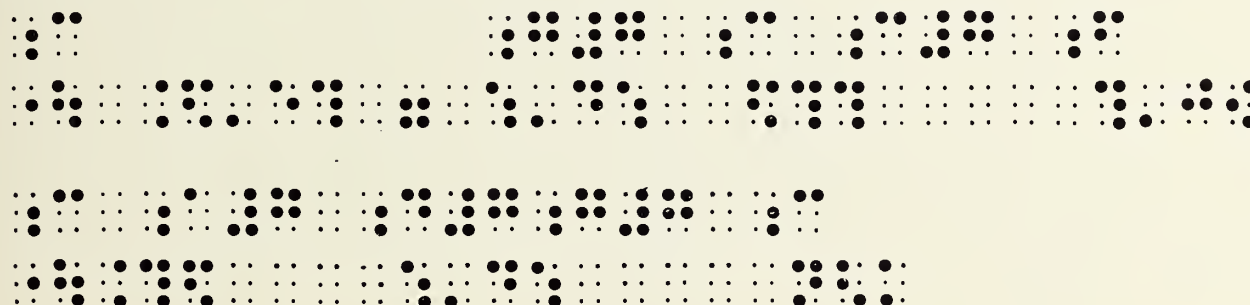
(a)  (b) 

(b) *Short-Form Scoring*

281. This is explained in Section XXIV, but a few points must be added in connection with plucked instruments.


282. It is sometimes convenient, especially in instruction books for beginners, to use the facsimile method illustrated below:

EXAMPLE 235.



but (as will be seen in measure 7 of the above) this method is not always satisfactory where chord symbols occupy more Braille space than the notes over which they occur.

283. A device which is used to indicate rhythmic "strumming" on plucked instruments is that of oblique lines printed at appropriate points (e.g., the beats of a measure) either on or above the stave.

(In the following example the sign  represents the ink-print "strumming" lines but it is impossible to achieve in Braille the suggestive equal spacing in the original. The sign is therefore placed here immediately below each note to which it applies.)

EXAMPLE 236.

This device must always be represented in Braille by the use of short-form scoring, thus:

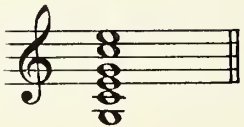
(c) "Picture" notation
(sometimes called modern tablature)


284. This consists of miniature diagrams of the fingerboard of the instrument with vertical lines for the strings and horizontal lines crossing them to indicate the frets (the top line indicating the "nut" is generally a double line). Black dots are placed on the strings just above the fret lines to show the positions of the fingers. The frets are numbered by figures placed at the left of the diagram, beginning from the first line below the nut, and the numbers for the fingering are printed either above the diagram in vertical alignment with the dots, or in white inside the dots. The cipher (indicating an open string) and the X (optional barré) are printed in the same manner.

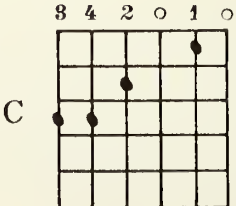
285. The Braille equivalent of this style of notation is achieved by combining the string and finger signs in Table 23 with the fret and barré signs. The following example shows a chord of C major for the guitar written (a) in ordinary Braille notation, (b) according to the method just explained.

EXAMPLE 237.

Guitar—chord of C major

(a) 

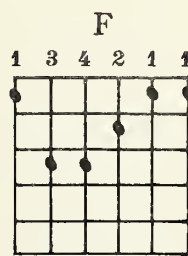
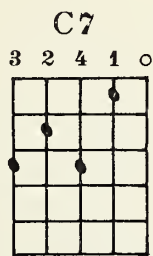
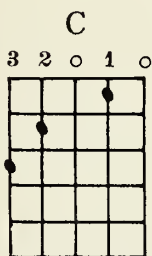
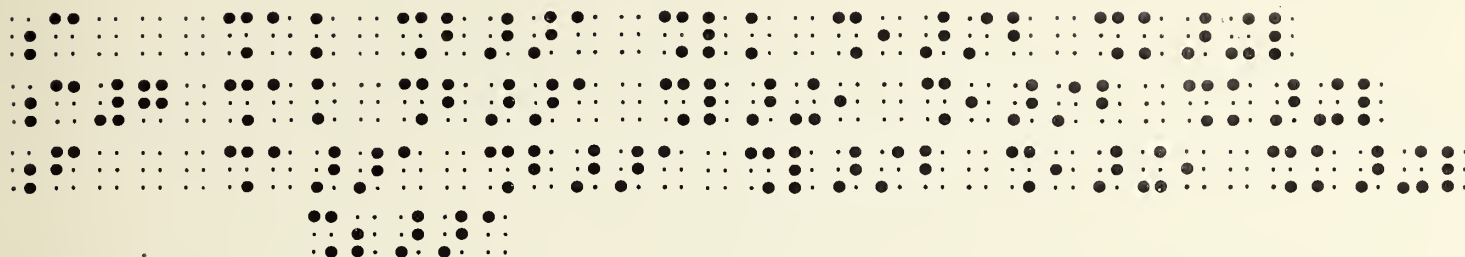
(b) 



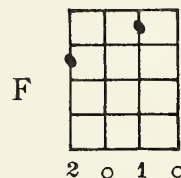
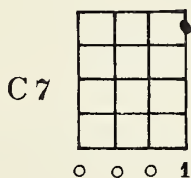
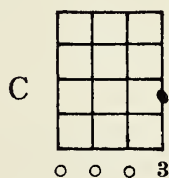
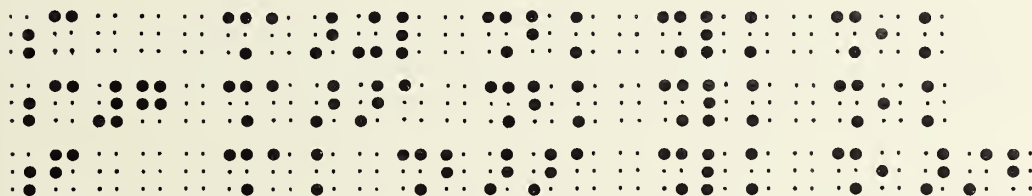
286. It will be readily understood that this notation would be impracticable in connection with an actual melody, etc., and therefore (save for one exception mentioned below) only the short-form chord symbols which always accompany it can be justified.

EXAMPLE 238.

(Guitar chords used in this song.)



(Ukulele chords used in this song.)*



* Since the ukulele is always played with the four strings in the same order in every chord, its notation can be simplified by omitting the string numbers and writing the fret numbers as figures in the lower part of the cell. The above list of chords would then appear thus:



(As the order of the fret and finger signs is invariable, no confusion need arise from the fact that the signs for fourth finger and fourth fret are identical.)

(d) *Tablature*

288. Like (c) above, this is a notation for those who cannot read staff notation or whose ear cannot be trusted to guide their intonation. It was used in the 17th and earlier centuries for the lute and still persists today for the guitar. It is a simple device consisting of a horizontal stave containing one line for each string, with bar lines, and with the correct rhythm shown by notes printed above or below the stave, the numbers of the frets being placed in the stave to correspond vertically with these notes. The strings are either named or numbered from the highest downwards at the left of the first stave of the piece.

A moment's consideration will show that this method would be entirely unsuitable for use with Braille music, and if a copy of the piece in staff notation is not available, the transcriber should himself translate the tablature into ordinary Braille notation, adding a note to this effect in the transcription.

XXIV. SHORT-FORM SCORING (Table 24)

289. Abridged or short-form scoring is a method of writing modern dance music, the melody alone being given in full and the harmonies sketched by chord symbols (letters, numbers, and other signs, singly or in combination) placed at appropriate points. In certain ink-print publications, particularly in collections of repertory tunes, only one stave is used for this purpose, and it is for this type of ink-print score that the following method is designed.

(N.B. Transcribers are warned that in many modern arrangements for piano or other keyboard instruments chord symbols are frequently added above or below the staves as aids to players of the accordion, guitar, ukulele, etc., and if such editions are used for short-form scoring, only the melody and the chord symbols should be copied, since the written bass in the left hand part is generally quite different from that shown by the chord symbols (see Ex. 240). For this reason, arrangements not supplied with chord symbols must never be used for short-form scoring.)

290. Chords are indicated in ink-print by their letter-names (inflected by accidentals where necessary) without pitch indications or key signatures, their time values being shown by their position in relation to the melody or bass part against which they are printed.

291. In Braille, these chord symbols are translated into the notation of Table I without octave marks, combined where necessary with the signs in Table 24, and separated from the particular melody or bass part by the special "prefix" in each measure. As key signatures do not affect the chord symbols, accidentals apply only to one note or number.

EXAMPLE 239.

Braille notation for Example 239, showing two staves of music. The first staff contains a melody line, and the second staff contains a bass line. The chord symbols are indicated below the bass line: C, C augmented, F, A7, Dm, D7, G7, C.

292. When ink-print pieces for keyboard instruments furnished with chord symbols are fully transcribed in any of the styles explained in Section XXVIII, the chord symbols follow each measure of the left hand part.

(In the following example, the differences between the bass for the left hand and that shown by the chord symbols should be carefully noted.)

EXAMPLE 240.

Method—Bar over Bar

C Caug F A7 Dm D7 G7 C

293. When a chord is prolonged for more than one measure it is not re-marked in the second and following measures, but if it is sustained for only part of a following measure, it must be re-stated in that measure by a note or notes indicating its exact value, even though this is not done in the ink-print.

EXAMPLE 241.

C G7 C

294. When the value of a chord symbol requires a tie for its exact indication, the tie is written after the note or number or other symbol, and it is not necessary to re-mark any modifying symbols after the repetition of the tied note.

EXAMPLE 242.

D7 G7 C

295. The construction of most tunes of the type under consideration is roughly as follows:

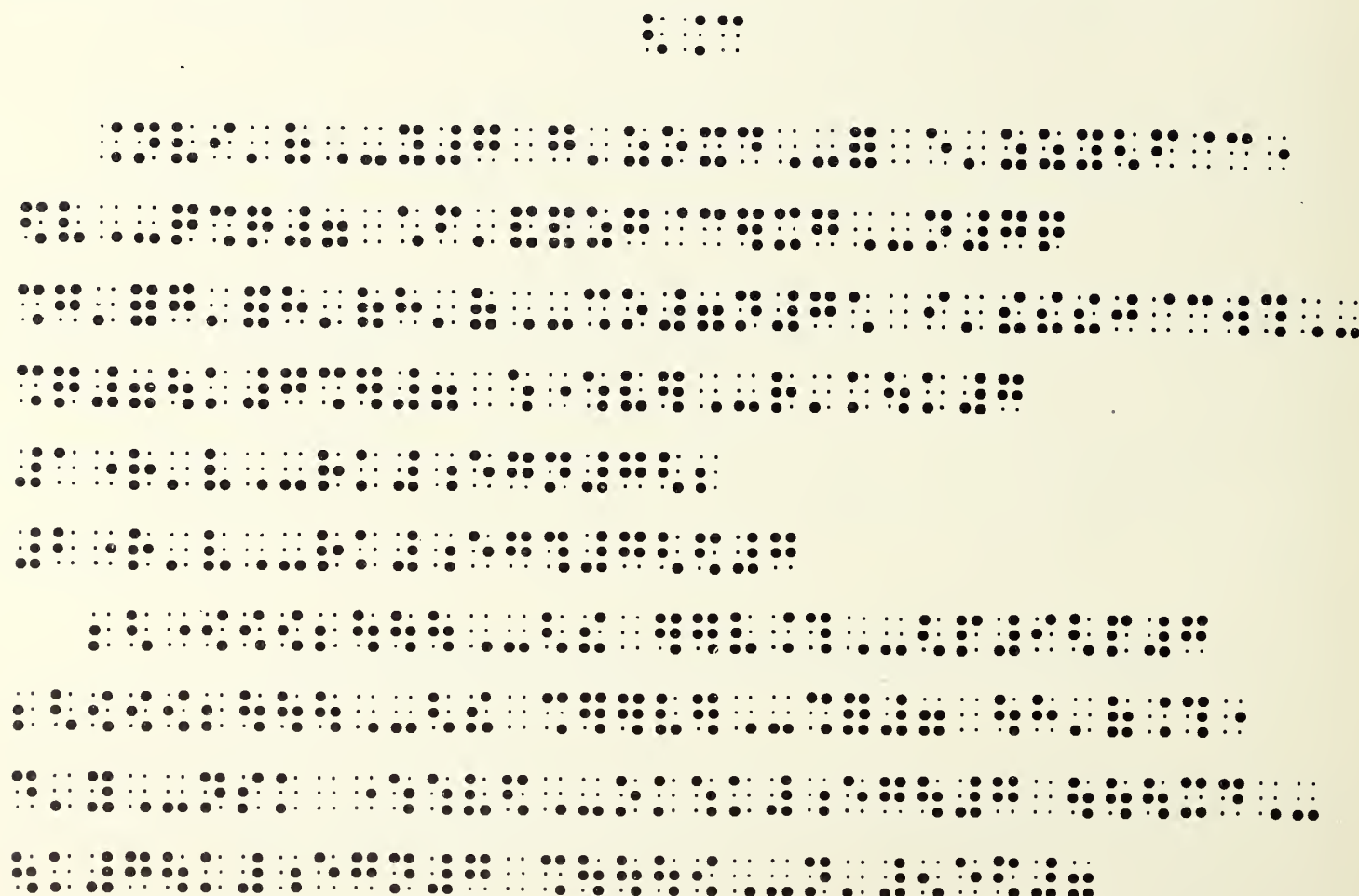
- (a) 8 or 16 measures played twice;
- (b) a middle section;
- (c) a repetition of (a).

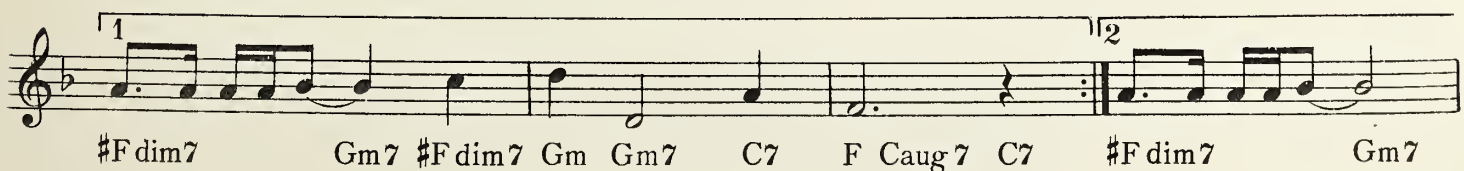
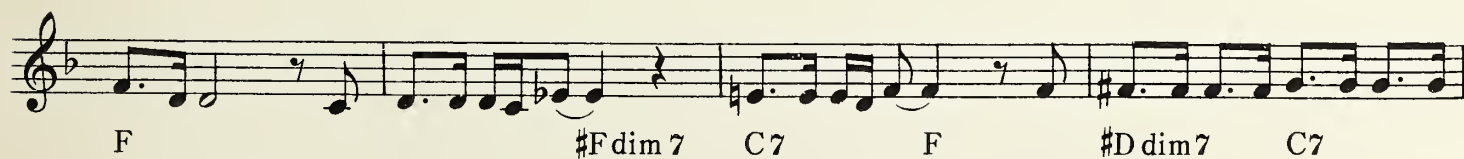
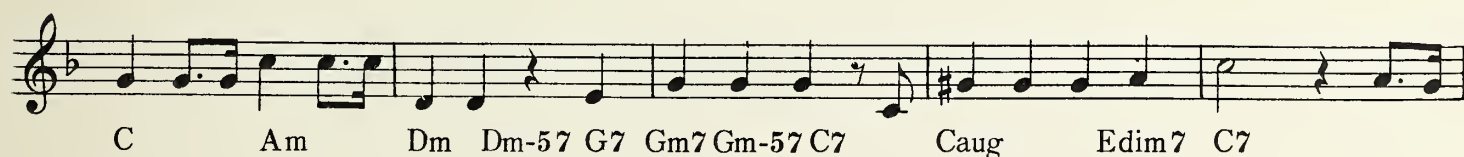
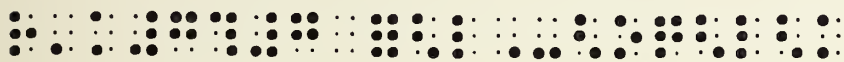
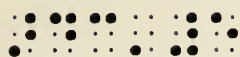
If in the three appearances of (a) the endings are all different, this can be treated in the normal manner by marking the usual Braille signs for prima and seconda volta (see Table 16 (b)) for the first two endings, the third requiring no special mark.

Sometimes however the whole tune is given twice, not only with a first and second ending of (a) before the middle section but also with a third and fourth ending of (a) in the da capo after (b). In this case, the above-mentioned Braille signs must be used for the third and fourth endings of (a), while the first and second endings are shown by the "special" first and second ending signs given in Table 24.

(For quick and easy reference, each of these four signs must always be placed at the beginning of a line.)

EXAMPLE 243.





EXAMPLE 244.



XXV. MUSIC FOR THE ACCORDION (Table 25)

299. The signs for accordion music only bear their special significance when the passage is preceded by the prefix given in Table 25, which is treated in the manner already explained for hand signs (Paras. 158-159).

300. The system of notation here presented is adapted for a piano accordion with six rows of buttons and applies only to the left hand, music for the right hand being written in the manner already explained in this work (see also Section XXVIII passim).

Since various sizes and models of the instrument, as well as differing ink-print systems of notation, are used in different countries, the present work can set forth only the basic principles of the Braille notation, leaving the transcriber to make his own adjustments for special cases and to provide a clear explanation of these in his transcriptions.

301. In ink-print, the notes of the basses (the first two rows of buttons) occur in the lower part of the stave with stems turned up. Notes for chords (the remaining four rows) occur in the upper part of the stave with stems turned down. Any note for the left hand regardless of its position on the stave, can be played on one button only, and since octave marks are thus rendered unnecessary these signs are here used to number the rows of buttons as shown in Table 25. Notes and rests are of course written according to Tables 1, 4 and 5.

The following example shows alternate basses and chords.

EXAMPLE 247.

Example 247 shows a musical staff with a bass clef and a common time signature (C). The notation consists of a sequence of notes and chords. Above the staff, there are two rows of Braille signs. The first row contains two signs, each with a single dot in the first position. The second row contains a series of signs, each with a single dot in the first position. The notes on the staff are: a quarter note on the first line (F), a quarter note on the second line (G), a quarter note on the second line (G), a quarter note on the first line (F), a quarter note on the first line (F), a quarter note on the first line (F), a quarter note on the first line (F), and a quarter note on the first line (F). Above the first two notes (F and G), there is a Braille sign with a single dot in the first position, labeled 'M'. Above the next two notes (G and F), there is a Braille sign with a single dot in the first position, labeled 'M'. Above the last four notes (F, F, F, F), there is a Braille sign with a single dot in the first position, labeled '7'. Below the staff, there is a horizontal line.

302. Each of the first six signs in Table 25 remains in force until it is contradicted by another sign in the same series.

(In the following example the signs after the notes represent fingering.)

EXAMPLE 248.

Example 248 shows a musical staff with a bass clef and a common time signature (C). The notation consists of a sequence of notes and rests. Above the staff, there are two rows of Braille signs. The first row contains a series of signs, each with a single dot in the first position. The second row contains a series of signs, each with a single dot in the first position. The notes on the staff are: a quarter note on the first line (F), a quarter note on the first line (F), a quarter note on the first line (F), a quarter note on the first line (F), a quarter note on the first line (F), a quarter note on the first line (F), a quarter note on the first line (F), and a quarter note on the first line (F). Above the first note (F), there is a Braille sign with a single dot in the first position, labeled 'B.S.'. Below the staff, there are numbers indicating fingering: 3, 2, 4, 2, 4, 3, 2, 3. Below the staff, there is a horizontal line.

303. When notes for chords stand over basses of identical time value, being played simultaneously with them, these chord notes can be written as intervals preceded by the chord signs in Table 25, but in this case each chord sign applies to one interval only.

EXAMPLE 249.

Example 249 shows a musical staff in bass clef with a 3/8 time signature. The staff contains a sequence of eighth notes, each preceded by a chord sign 'M'. Above the staff, there are two rows of Braille notation corresponding to the notes and chord signs.

304. Intervals may be doubled, but the doubling must be broken before a change of chord.

EXAMPLE 250.

Example 250 shows a musical staff in bass clef with a 6/8 time signature. The staff contains a sequence of intervals, some marked with 'M' (Major) and some with 'm' (minor). Above the staff, there are two rows of Braille notation corresponding to the notes and interval signs.

305. The “draw” and “push” signs controlling the bellows should be placed in the right hand part, and do not need to be followed by special octave marks.

EXAMPLE 251.

Example 251 shows a musical staff in treble clef with a common time signature. The staff contains a melody with fingerings indicated by numbers 1 through 5. Above the staff, there are two rows of Braille notation corresponding to the notes and fingerings.

306. The short-form and accordion notations are sometimes combined in the same ink-print score.

EXAMPLE 252.

Example 252 shows a musical score in bass clef with a key signature of one sharp (F#) and a common time signature (C). The notation is a combination of Braille and staff notation. The Braille notation is written above the staff, and the staff notation is written below the staff. The staff notation includes a G note, a whole rest, and a D7 chord. The Braille notation is written in a way that combines short-form and accordion notations.

If the above is written with a fully-written bass part, the in-accord sign (Table 10) must be used to separate them.

EXAMPLE 253.

Example 253 shows a musical score in bass clef with a key signature of one sharp (F#) and a common time signature (C). The notation is a combination of Braille and staff notation. The Braille notation is written above the staff, and the staff notation is written below the staff. The staff notation includes a G note, a whole rest, and a D7 chord. The Braille notation is written in a way that combines short-form and accordion notations, and it includes an in-accord sign to separate the parts.

XXVI. ORCHESTRAL SCORES

[In order to avoid a breach of the rule given in Para. 324 the examples in this section are given on Pages 128—138.]

307. The method used for the transcription of orchestral scores is “bar over bar”, as shown in the disposition of open score vocal music (see Ex. 208).

308. There are two types of ink-print score, the first being that for the conductor in which every page has the complete score even when only one instrument is playing, the second (the miniature or pocket score) in which only those instruments which are actually playing are in general printed on any particular page. It is this latter type of score which is here recommended for the purpose of Braille transcriptions.

309. The first page of an ink-print score of either type always contains the complete score regardless of the instruments which may be silent, and the name and (with transposing instruments) key of each instrument is printed before its stave.

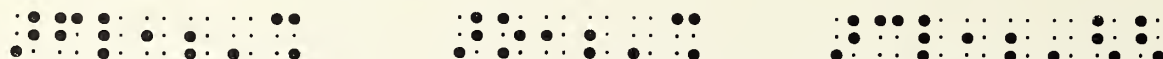
310. In Braille the names and details of the instruments must be given on a separate page (see specimen on Page 127), the first page of the music being devoted only to those instruments which are actually playing (see Ex. 260).

311. A list of abbreviations for the English, French, Italian and German names of the usual orchestral instruments is given in Table 26, and in the English edition of the present work the English abbreviations are used in all examples.

It will often be necessary for the transcriber to devise abbreviations for unusual instruments, and these should always be limited to two or three letters conveying an immediate suggestion of the name (e.g. Glockenspiel—Glo., Tam-Tam—TT, etc.)

312. It is recommended that the abbreviations used should be those of the language of the country in which the Braille score is printed, whatever may be the language of the ink-print score.

313. In most ink-print scores the transposing instruments are written in keys other than that of the particular work, and it is therefore necessary to mark the key signature in every line so marked in the ink-print (the horns and trumpets usually have no signature). The key-signature follows the abbreviation without an intervening space, thus:



314. There is a growing tendency to publish ink-print scores in which all the parts are written in the key of the piece, and in transcribing these it is of course not necessary to include key signatures for the separate parts.

315. The abbreviation for each part (with its key signature where necessary) must be placed at the beginning of every line in every parallel throughout the score (except in run-over lines (see Para. 320) and in the free lines mentioned in Paras. 321 and 326.) Where key signatures are given, the music text must always begin in the eleventh space of the line, otherwise it begins in the eighth space. In run-over lines it begins in the thirteenth or tenth space according to the presence or absence of key signatures.

316. A special octave mark must be given to the first note on every Braille line, but the first note of the second and succeeding measures on a line does not need this special octave mark (see Ex. 254).

317. Intervals and in-accords should always be read upwards since the occurrence of treble and bass instruments in irregular order (trumpets below bassoons, etc.) renders any other plan confusing to the reader. In order further to clarify this, each pair of instruments should be written thus:



318. In “divisi” passages for the strings it is much better to use in-accords or even separate lines where intervals would have been impossible, the only exception to this being passages in octaves (Exs. 255 and 256).

319. There is, for typographical and other reasons, considerable variation in the size of parallels in the ink-print miniature score and the transcriber is not bound to follow the ink-print in every case in this matter if the exigencies of Braille warrant a departure from it to secure a more convenient lay-out (Ex. 257).

320. The rule “one part one line” in each parallel should not be too rigidly followed if it involves a frequent division of the measure, and in parallels in which only a few parts need measure-division, run-over lines (indented two further spaces, see Para. 315), can be used for the completion of the measure in such parts. (Ex. 258).

321. Expression marks in parentheses may sometimes be written together with the music text, but it is generally better to place them on a free line above the part to which they apply (see Ex. 258 for both treatments).

322. It frequently happens, especially in German scores, that a group of words of expression will occupy too much space when written out in full. Such words are often abbreviated in the ink-print (e.g. " u. ausdrucksv. " for " und ausdrucksvoll " or " marc. ed appass." for " marcato ed appassionato "), and it is permissible for the Braille transcriber to use similar abbreviations, even when the ink-print directions are given in full (see Ex. 258).

If such abbreviation is impossible or is insufficient for the purpose, the words may be carried into the next parallel, (dividing a word at the end of the line if necessary) as is sometimes done in ink-print scores (Ex. 259). (Since these directions will naturally be placed at the point where they occur in the measure, they may appear at any point in the Braille line, the limitation mentioned in Para. 383 being disregarded.)

323. In order to permit the inclusion of a long parallel on one page, the method shown in example 260 can be used.

324. It will be remembered that in Para. 247 it is sometimes permitted to relax the rule that a parallel must be completed on the page on which it begins, but the nature of orchestral music is such that clarity demands the strict observance of this rule, whatever the sacrifice in space.

325. If a parallel contains too many lines for one Braille page it can be commenced on a left-hand page and completed on the opposite right-hand page, with an equal number of lines on both pages where possible.

326. Where there are two or more parallels on a page, two free lines must be left between parallels, the second of these being reserved for such indications as measure numbers, ink-print page numbers, or reference letters or numbers in the score, etc. and these should be placed in the twelfth or ninth space (see Para. 315) as shown in Ex. 261. The Braille convenience of measure-numbering can only be used when there are no numbers or letters in the ink-print.

327. All repeats other than those given in the ink-print should be excluded from Braille transcriptions of orchestral scores save for very obvious measure or part-measure repeats on the same Braille line as the original passage.

328. In passages for wind instruments marked " a 2 " (or its equivalent in any language) it is customary to re-mark this indication at the beginning of every ink-print parallel while it remains in force, but such repeated marks are not necessary in Braille, the numbers attached to the names of the instruments at the beginning of each line being a sufficient reminder to the reader.

329. When parts are doubled either at the unison or octave or double octave, etc. by different instruments, the " parallel movement " device (Paras. 154-156) may be used. It must include all markings connected with the part of which it forms a copy except expression marks at the commencement of a measure.

330. Parallel movement should generally be used for instruments which stand immediately below one another in the score, but for very important and obvious melodic lines doubled by instruments at some distance from one another on the page it can be treated thus:



331. In ink-print scores it is customary to print the parts for instruments of indefinite pitch (cymbals, triangle, etc.) on single lines, and such parts should be represented in Braille by the use of stem signs (Paras. 73-75). The initial sign $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ need only be given once, at the beginning of each measure (see Ex. 262). Where it is necessary to group notes (Paras. 29-41) this must be done by preceding the first note of each group by the sign $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$, thus:



332. The reader is referred to Para. 199 for the treatment of expression marks printed during the course of sustained notes, a feature which is often met with in orchestral scores.

333. In music for the harp, the bowing and plectrum signs given in Table 23 are sometimes used to indicate the direction in which arpeggios are to be played (from bass to treble or vice versa). (See Ex. 263).

334. It may often be necessary for the transcriber to make adjustments and additions to the foregoing directions and rules, but these must always be based on the principles set forth in this section.

335. The following is a specimen of the list of instruments to be given on the page which precedes the music text.

Specimen List of Instruments.

[illegible]

* The trumpet parts are set out in the ink-print approximately thus:

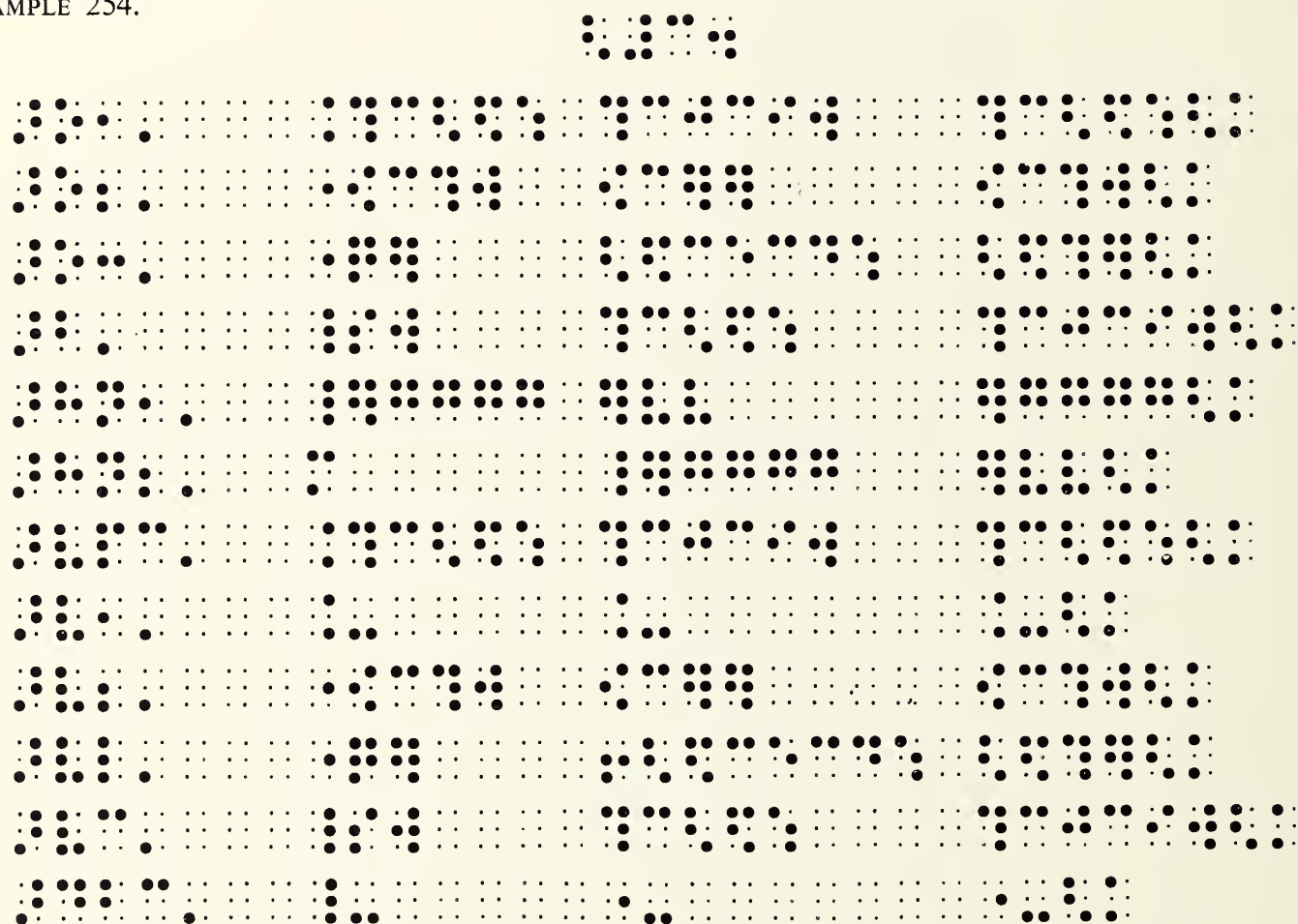
A 10x10 grid of dots with some dots highlighted in black. The black dots are located at the following coordinates (row, column) starting from (0,0) at the top-left:

- (0, 2), (0, 3), (0, 5), (0, 7), (0, 8), (0, 9), (0, 10), (0, 11), (0, 12), (0, 13), (0, 14), (0, 15), (0, 16), (0, 17), (0, 18), (0, 19)
- (1, 0), (1, 1), (1, 2), (1, 3), (1, 4), (1, 5), (1, 6), (1, 7), (1, 8), (1, 9), (1, 10), (1, 11), (1, 12), (1, 13), (1, 14), (1, 15), (1, 16), (1, 17), (1, 18), (1, 19)
- (2, 0), (2, 1), (2, 2), (2, 3), (2, 4), (2, 5), (2, 6), (2, 7), (2, 8), (2, 9), (2, 10), (2, 11), (2, 12), (2, 13), (2, 14), (2, 15), (2, 16), (2, 17), (2, 18), (2, 19)
- (3, 0), (3, 1), (3, 2), (3, 3), (3, 4), (3, 5), (3, 6), (3, 7), (3, 8), (3, 9), (3, 10), (3, 11), (3, 12), (3, 13), (3, 14), (3, 15), (3, 16), (3, 17), (3, 18), (3, 19)
- (4, 0), (4, 1), (4, 2), (4, 3), (4, 4), (4, 5), (4, 6), (4, 7), (4, 8), (4, 9), (4, 10), (4, 11), (4, 12), (4, 13), (4, 14), (4, 15), (4, 16), (4, 17), (4, 18), (4, 19)
- (5, 0), (5, 1), (5, 2), (5, 3), (5, 4), (5, 5), (5, 6), (5, 7), (5, 8), (5, 9), (5, 10), (5, 11), (5, 12), (5, 13), (5, 14), (5, 15), (5, 16), (5, 17), (5, 18), (5, 19)
- (6, 0), (6, 1), (6, 2), (6, 3), (6, 4), (6, 5), (6, 6), (6, 7), (6, 8), (6, 9), (6, 10), (6, 11), (6, 12), (6, 13), (6, 14), (6, 15), (6, 16), (6, 17), (6, 18), (6, 19)
- (7, 0), (7, 1), (7, 2), (7, 3), (7, 4), (7, 5), (7, 6), (7, 7), (7, 8), (7, 9), (7, 10), (7, 11), (7, 12), (7, 13), (7, 14), (7, 15), (7, 16), (7, 17), (7, 18), (7, 19)
- (8, 0), (8, 1), (8, 2), (8, 3), (8, 4), (8, 5), (8, 6), (8, 7), (8, 8), (8, 9), (8, 10), (8, 11), (8, 12), (8, 13), (8, 14), (8, 15), (8, 16), (8, 17), (8, 18), (8, 19)
- (9, 0), (9, 1), (9, 2), (9, 3), (9, 4), (9, 5), (9, 6), (9, 7), (9, 8), (9, 9), (9, 10), (9, 11), (9, 12), (9, 13), (9, 14), (9, 15), (9, 16), (9, 17), (9, 18), (9, 19)

the top and bottom lines of the above being each placed to the left of its own staff, with the middle line projecting to the left in the space between the staves. The plan shown in the specimen list indicates the best method in all such cases.

(Observe the division of the four horns and the three trombones; this is done to show the number of staves and the number of instruments allotted to each staff.)

EXAMPLE 254.



( = Violino piccolo  — Double bass and cembalo)

Ob. I

Ob. II

Ob. III

Fag.

Cor. I

Cor. II

Vln. p.

Vln. I

Vln. II

Vla.

Vlc.

Vi. gr.
e. C.

The musical score is arranged in two systems of staves. The first system contains Oboe I, Oboe II, Oboe III, Bassoon, Cor Anglais I, and Cor Anglais II. The second system contains Violoncello piccolo, Violin I, Violin II, Viola, Violoncello, and Violoncello grande/Contrabass. The key signature is one flat (B-flat) and the time signature is 3/4. The music features various melodic lines, some with trills and slurs, and a rhythmic pattern in the Cor Anglais parts.

EXAMPLE 255.

Braille musical notation for Example 255, followed by a musical staff for VI. (Violin I) showing a trill (tr) and a grace note.

EXAMPLE 256.

Braille musical notation for Example 256, followed by a musical staff for VI. (Violin I) showing a rapid sixteenth-note scale.

EXAMPLE 257.

(ink-print)

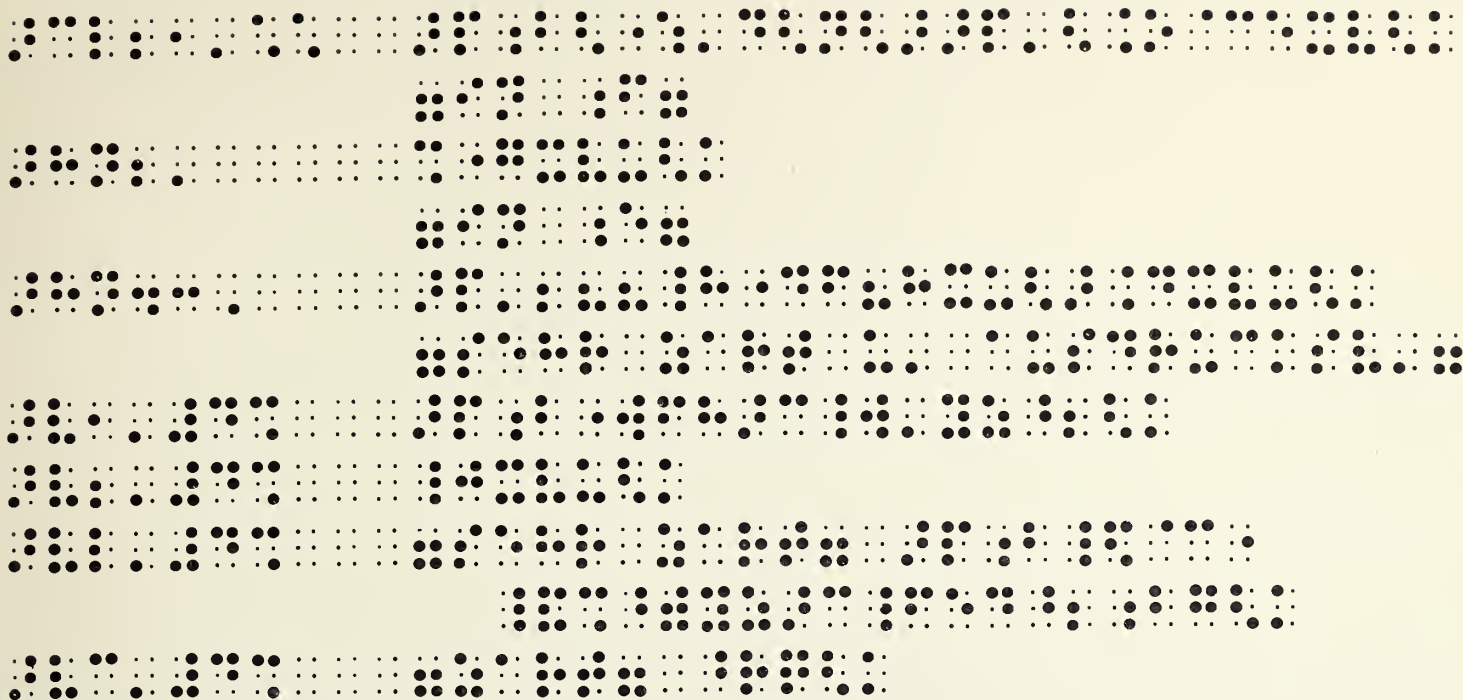
Braille musical notation for Example 257, ink-print version, showing multiple staves of music.

(Braille)

Braille musical notation for Example 257, Braille version, showing multiple staves of music.

Musical score for four staves: Fl. I, Fl. II, Ob. I, and Ob. II. The score includes dynamic markings *p molto cresc.* for the Oboe parts.

EXAMPLE 258.



KL. *p*

Hn. 2 in F *p*

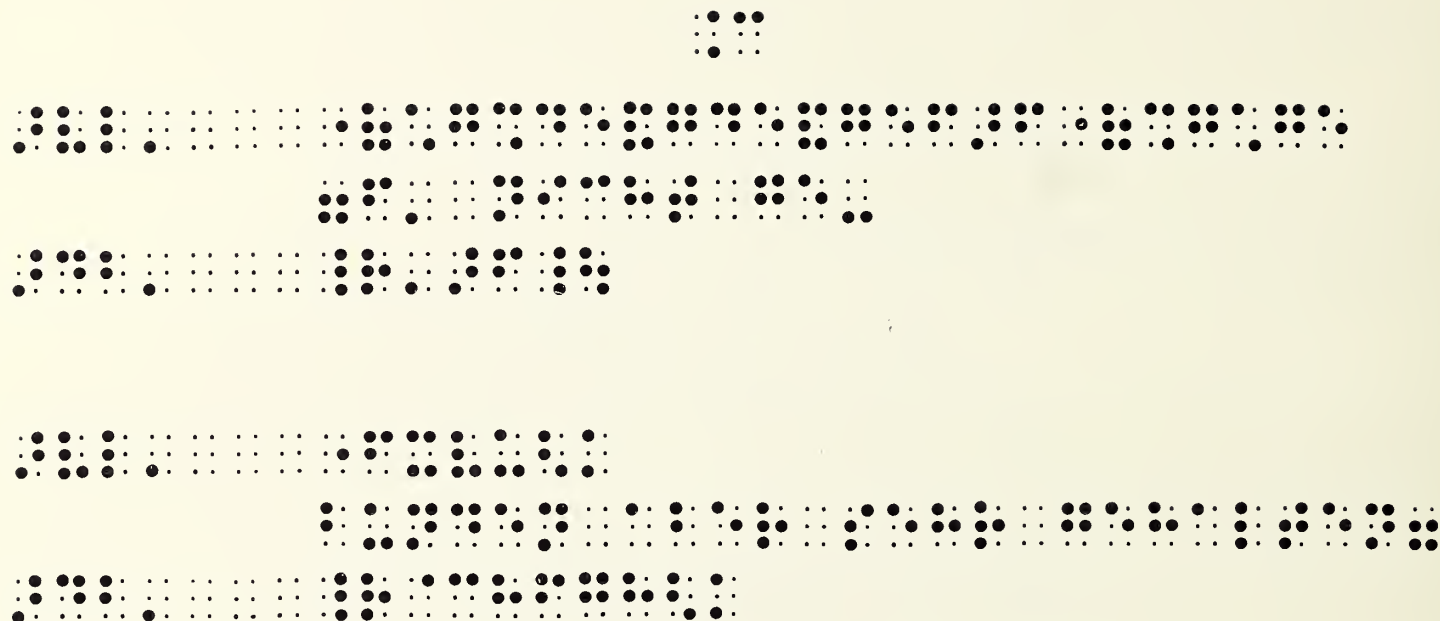
Hn. 3 u 4 in E *p*

Vl. *sehr zart und ausdrucksvoll*

Br. *sehr zart* *p*

Vc. *zart*

EXAMPLE 259.



Vl. 


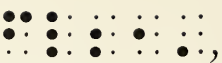
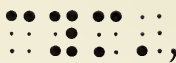
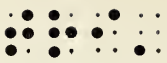

 Db 

f nicht ge -

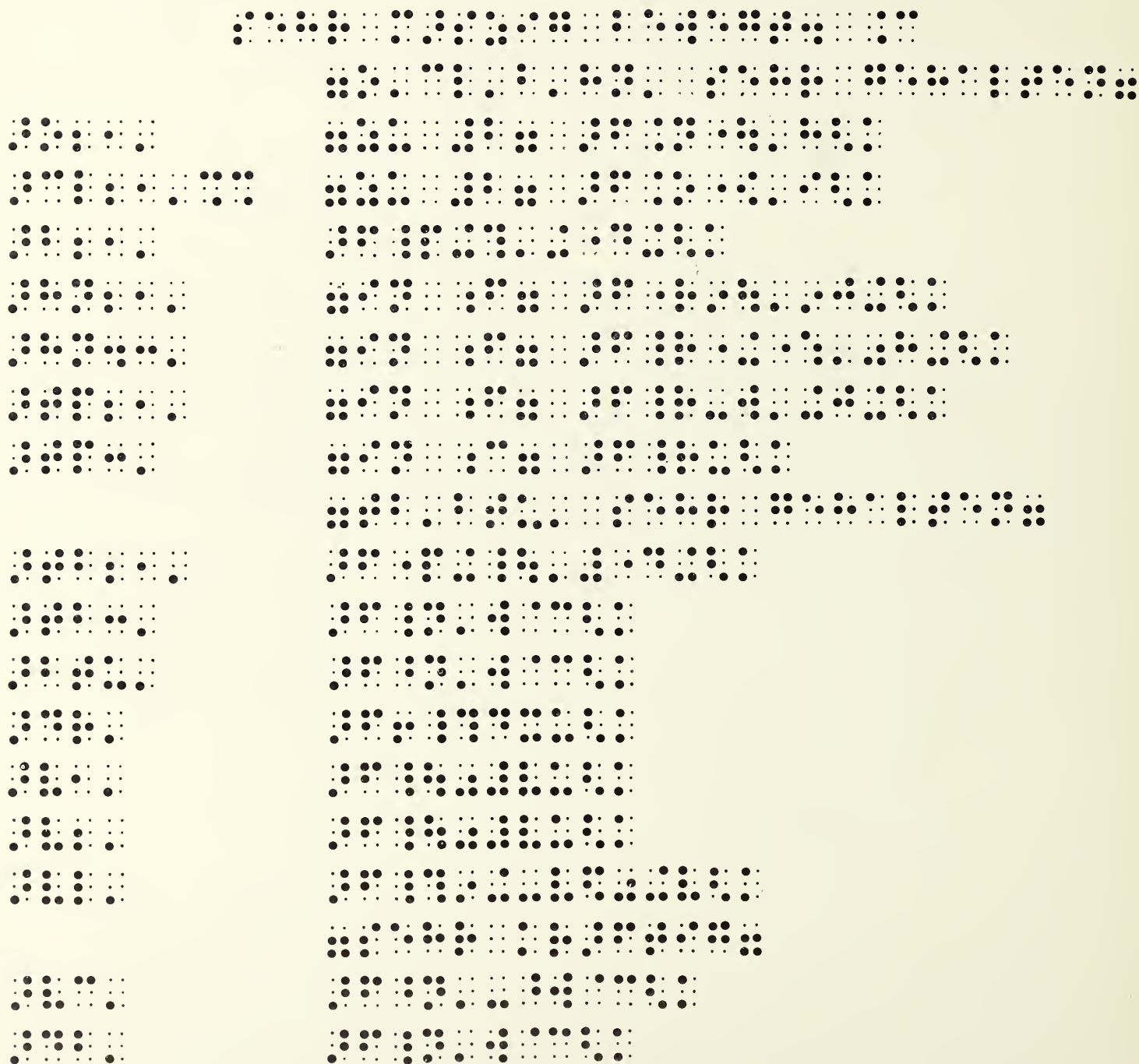
Vl. 

 Db 

- bunden aber sehr gehalten

(In the following, the staves for , , , , and  are given in the ink-print, each containing one measure rest.)

EXAMPLE 260.



The musical score for Example 260 consists of several staves of music. The notation includes various note values, rests, and bar lines. The score is organized into measures, with some measures containing rests. The notation is presented in a clear, legible format, typical of a musical score.

Sehr mässig bewegt

Kleine Flöte

2 Grosse Flöten

zu 2
f sehr gehalten

2 Hoboen

zu 2
f sehr gehalten

2 Klarinetten in B

f sehr gehalten

2 Fagotte

f sehr gehalten

4 Hörner in F

f sehr gehalten

1 u 2 in F
3 Trompeten
3 in C

f sehr gehalten

3 Posaunen

f sehr gehalten

Basstuba

f tr sehr gehalten

Pauken in C u G

f

Triangel

Becken

Harfe

1 Violinen

f

2 Violinen

f

Bratschen

f

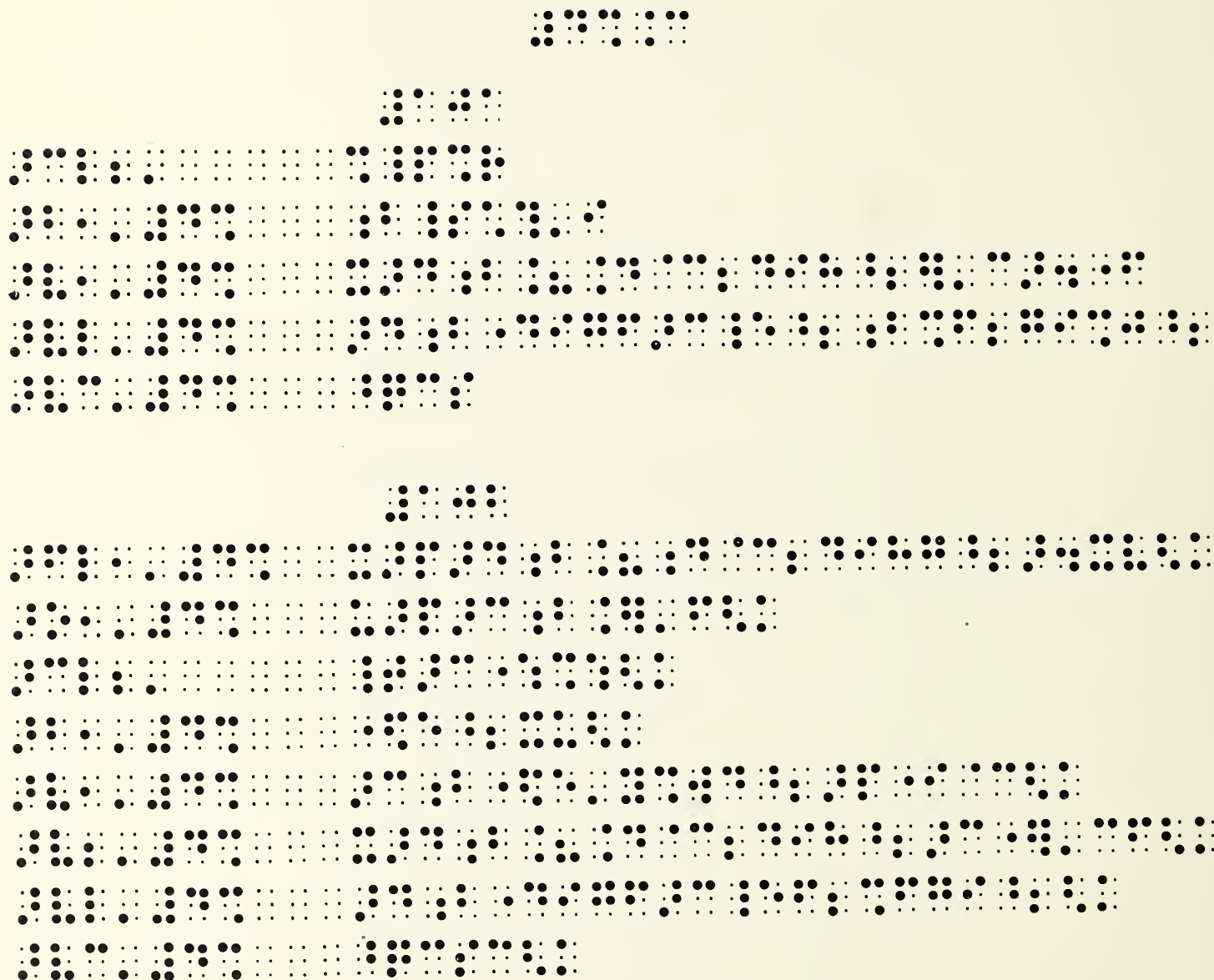
Violoncelle

f sehr kräftig

Kontrabässe

f

EXAMPLE 261.



101

2 Kl.

1 Fg.

Vl.1

Br.

Vc.

102

1 gr Fl.

1 Hb.

2 Kl.

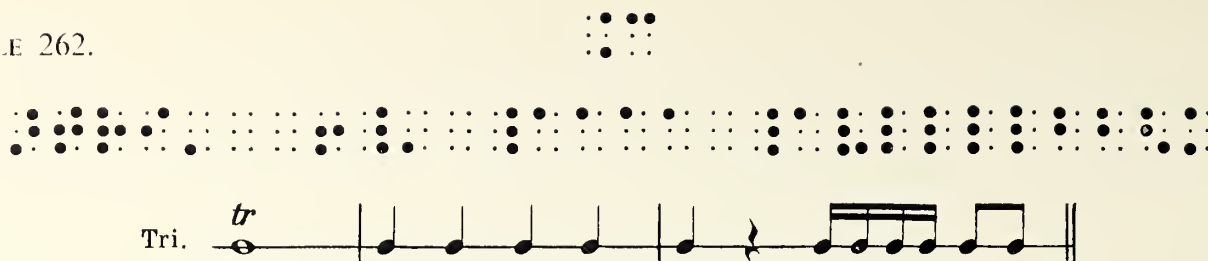
1 Fg.

Vl.

Br.

Vc.

EXAMPLE 262.



EXAMPLE 263.

Example 263 shows a musical staff with a complex arrangement of notes and rests. The notation includes a series of dots above the staff, representing a sequence of notes or a specific rhythmic pattern. The staff itself shows a series of notes, some with rests, and a trill marking. The notation is complex and includes various musical symbols.

The Transcription of Band Parts

336. The transcription of separate orchestral parts should be based on the directions given in Section XXIII, which will in general be found adequate for wind and percussion instruments as well as for strings.

337. Where, as in the case of percussion instruments, a "part" includes the music for a group (e.g. triangle, tambourine, side drum, castagnets) printed on two or more staves, these can be treated in one copy in either parallel or "continental" disposition. The same ruling applies to parts for the harp, pianoforte, organ, etc.

338. Percussion instruments of indefinite pitch are generally written on bass or treble staves in notes of definite pitch, contrary to the practice in miniature scores mentioned in Para. 331, and the device there explained must never be used in copying such parts.

339. The measure repeat is often indicated in ink-print instrumental parts by an oblique line with dots above and below it. This can be represented in Braille by the measure or part-measure repeat given in Table 16.

It sometimes happens however that an ink-print repeat will contain expression marks differing from those in the original measure. When these occur at the commencement of the repeated measure they can be treated as shown in Ex. 114, but if they occur at any other point in the repeated measure, that measure must be fully written.

340. When the score is printed with reference letters or numbers they should form the basis of the paragraphing in separate band parts.

341. The ink-print should be reproduced exactly as it stands (save for the exceptions mentioned above) and the transcriber must himself devise special signs to meet special cases, and must give adequate explanations of these in the Braille text.

Dance Bands

342. In modern dance music, the full score usually consists of a fully-written piano part with short-form chord symbols between the staves, and a third line above the treble staff (preceded in Braille by the solo prefix given in Table 22) carrying an outline of what is played by the rest of the band.

If this score is transcribed in the parallel disposition, any reference letters or numbers should be placed at appropriate points on free lines between the parallels. If the continental disposition is used, they should form the basis of the paragraphing.

343. As with orchestral parts, dance band parts should be transcribed exactly as they stand in the ink-print, and the alteration of chord symbols with actual music text on the same line is shown by the alteration of the "solo" and "short-form" prefixes, thus:

EXAMPLE 264.

The example shows a musical score for guitar and piano. The guitar part is on a single staff with a treble clef, key signature of one flat (B-flat), and 2/4 time signature. It includes a 'Slow' tempo marking, a '2' indicating a second ending, and chord symbols Cm7 and B7. The piano part is on a single staff with a treble clef, key signature of one flat, and 2/4 time signature. It includes a 'p' (piano) dynamic marking and chord symbols Gm, Gm7#, Gm7, and Gm6. Above the guitar staff, there are four lines of Braille notation representing the band part. The first two lines are short, and the next two lines are longer, corresponding to the musical phrases in the guitar part.

XXVII. FIGURED BASS (Table 27)

344. In transcribing figured bass, the signs in Table 27 only bear their special meaning when the passage in which they occur is preceded by the figured bass prefix, which is treated in the same manner as that explained for hand signs in Paras. 157-159.

345. The vertical columns of figures in the ink-print must always be transcribed from the lowest upwards.

EXAMPLE 265.

Example 265 shows a musical staff in bass clef with a common time signature. Above the staff, Braille figures are printed horizontally. The figures are: 0, 2, 4/3, 6/5, 7, 10/9, 6/5, 6, and a final figure. The musical notation below the staff corresponds to these figures: a half note (0), a quarter note (2), a quarter note (4/3), a quarter note (6/5), a quarter note (7), a quarter note (10/9), a quarter note (6/5), a quarter note (6), and a whole note.

346. When figures are printed horizontally either singly or in columns, the numeral sign must be repeated for every figure or column.

EXAMPLE 266.

Example 266 shows a musical staff in bass clef with a common time signature. Above the staff, Braille figures are printed horizontally. The figures are: 8, 7, 5, 6, 6, 5, 4, 3. The musical notation below the staff corresponds to these figures: a half note (8), a half note (7), a half note (5), a half note (6), a half note (6), a half note (5), a half note (4), and a half note (3).

347. When the number of figures varies in different columns, dot 3 must be marked for every space not occupied by a figure in order to show the correct horizontal alignment of each figure.

EXAMPLE 267.

Example 267 shows a musical staff in bass clef with a common time signature. Above the staff, Braille figures are printed horizontally. The figures are: 9, 8, 7, 6, 6, 7, 5, 3, 6, 5. The musical notation below the staff corresponds to these figures: a half note (9), a half note (8), a half note (7), a half note (6), a half note (6), a half note (7), a half note (5), a half note (3), a half note (6), and a half note (5).

If, as sometimes happens, the ink-print is not always very exact in this matter of horizontal alignment, the transcriber should nevertheless follow it faithfully without attempting any correction on his own responsibility.

348. If it is necessary to show the rhythmic value of groups of figures above or below a sustained note, stem signs may be placed after the last figure in each column.

EXAMPLE 268.

Example 268 shows a musical staff in bass clef with a common time signature. Above the staff, Braille figures are printed horizontally. The figures are: 9, 8, 7, 6, 6, 7, 5, 3, 6, 5. The musical notation below the staff corresponds to these figures: a half note (9), a half note (8), a half note (7), a half note (6), a half note (6), a half note (7), a half note (5), a half note (3), a half note (6), and a half note (5).

(In cases where the ink-print is not clear in this matter, the transcriber must not try to interpret it for himself.)

349. In ink-print, accidentals are placed immediately before the figures (or in the blank spaces) to which they apply and this rule must be followed in Braille even if, as sometimes happens, accidentals are printed after figures.

EXAMPLE 269.

Braille notation for Example 269: A series of Braille cells representing musical notation, including accidentals and figures.

Staff notation for Example 269: A bass clef staff in C major with a common time signature. The notes are G4, A4, B4, and C5. Below the staff, the figures are: #6, #, and 6. The 6 is written with a 4/3 ratio.

350. Lines of continuation are treated in the same manner as that indicated for blank spaces (Para. 347).

EXAMPLE 270.

Braille notation for Example 270: A series of Braille cells representing musical notation, including lines of continuation.

Staff notation for Example 270: A bass clef staff in C major with a common time signature. The notes are G4 and A4. Below the staff, the figures are: 7, 5, 4, and 3. The 7, 5, and 4 are connected by a line, and the 3 is connected by a line.

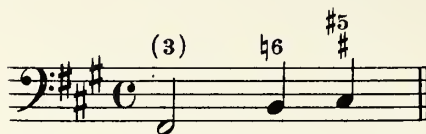
351. The following example illustrates the use of the Braille signs representing oblique strokes in the ink-print.

EXAMPLE 271.

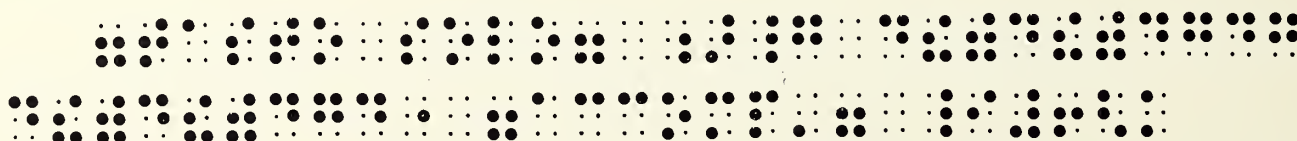
Braille notation for Example 271: A series of Braille cells representing musical notation, including oblique strokes.

Staff notation for Example 271: A bass clef staff in C major with a common time signature. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, 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G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, 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C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A

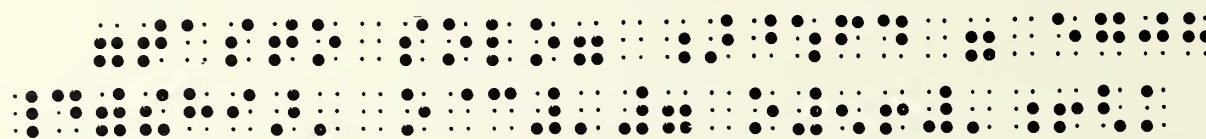
EXAMPLE 272.



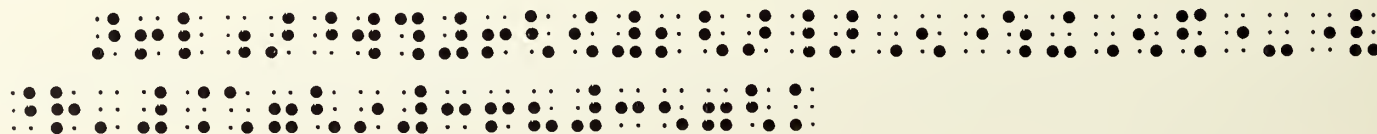
EXAMPLE 273.



EXAMPLE 274.



EXAMPLE 275.



356. The following examples illustrate a figured bass alternating with a solo passage.

EXAMPLE 276.

Method—Bar over Bar

Musical score for "The Rose Tree" in G major, 6/8 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 6/8. The melody begins with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The piece concludes with a trill (tr) on the final note.

EXAMPLE 277.

A 3x10 grid of dots. The top row has dots at (1,1), (1,2), (1,3), (1,4), (1,5), (1,6), (1,7), (1,8), (1,9), (1,10). The middle row has dots at (2,1), (2,2), (2,3), (2,4), (2,5), (2,6), (2,7), (2,8), (2,9), (2,10). The bottom row has dots at (3,1), (3,2), (3,3), (3,4), (3,5), (3,6), (3,7), (3,8), (3,9), (3,10).

A musical score for the song "The Rose Tree". It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps) and common time (indicated by a 'C' with a vertical line). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The music is written in a simple, folk-like style.

357. The signs for triplet, turns, grace notes, notes in large type, the shake and mordent, the repeat and the staccato and accent may sometimes occur in a passage of figured bass. There is no possibility of confusion unless one of these signs immediately follows a column of figures in the same Braille line, in which case it must be preceded by the sign ::

DISPOSITIONS OF THE SCORE

INTRODUCTION

358. In all types of music, whether vocal or instrumental, the ink-print score is set out in such a manner that the eye can take in several staves together, or one staff at a time, or else a particular melodic or harmonic line by itself, as the reader wishes. In Braille, the fingers can only read one, or at most two, signs at a time according to whether one or both hands are used. It is therefore of special concern to the blind reader (and to the transcriber whether seeing or blind) that a satisfactory plan be found for the arrangement of the music text on the Braille page.

359. The problem resolves itself into the alternatives of (i) following the music of one part at a time and (ii) attempting by means of short sections for each part—the measure being a convenient unit—to read one part alternately with another, memorising the first sufficiently to be able to combine it with the next, and so on. The difficulty is increased by the fact that when both hands are used for reading it is impossible to read and play at the same time.

360. The early history of Braille music notation shows that the first of these alternatives was chosen as the most practical line of development, the result finally emerging as a score in which, for keyboard instruments, the music for the right hand was given first, followed by that for the left hand, and in organ music by that for the pedals. Occasionally (in vocal music invariably) the whole of a piece or movement was given thus in each part; more usually a number of measures chosen by the transcriber on musical grounds was made the unit of the paragraph.

361. At the beginning of the present century there was a gradual rise of feeling in some countries against this disposition of the score on the ground that it prevented the reader from obtaining an immediate and complete sound-picture of each measure, and so experiments were tried with the second alternative, which resulted in three distinct methods of presentation:

- (1) the writing of the complete score at once (see “ Vertical Score ” in Appendix);
- (2) the writing of a measure of one hand followed by its counterpart in the other (see “ Bar by Bar ” in Appendix);
- (3) the placing of the parts in parallel lines as in the ink-print.

362. Of these methods, the third has proved to be the most capable of development, branching out into the following forms:

- (a) bar over bar;
- (b) count over count;
- (c) open score (in which each melodic line or “ voice ” is given separately, bar over bar);
- (d) line over line, a rough approximation to bar over bar.

363. The Paris Conference of 1954, of which the present work is the outcome, recommended both the old sectional and the more modern parallel presentations of music, but as there was a slight preference for the parallel disposition, this latter is here given first.

XXVIII. METHODS OF PRESENTATION

BAR OVER BAR

364. When music for keyboard instruments or other ensembles is written in this style, two or more lines are grouped together, according to the number of staves so grouped in the ink-print. These groups of staves are known as "parallels", a term which is here used for both ink-print and Braille groups. Thus in piano music a parallel will normally consist of two lines, in organ music of three, in a quartet of four, and so on.

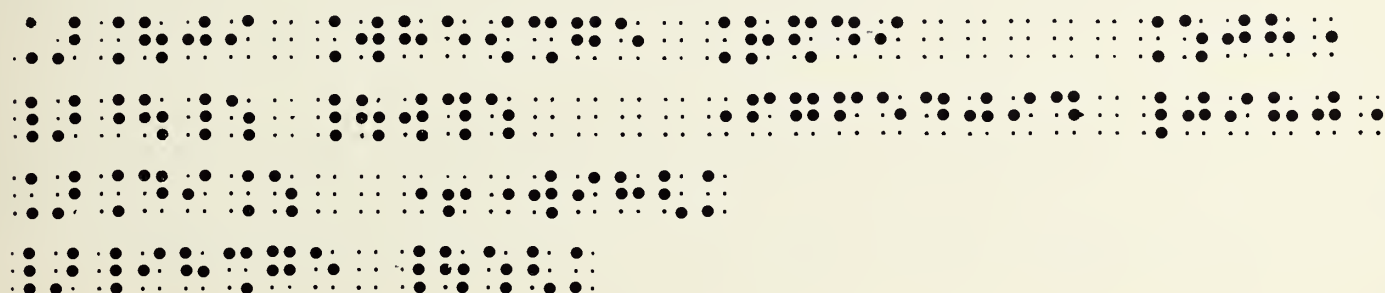
365. This division of the score remains constant throughout, and only under special circumstances (see Para. 379 ff) may more than one line of music be given to one hand or part in the same parallel.

366. The great feature of this style is that, whenever possible, the first sign in every measure should stand in the same space in the line in all parts, establishing a vertical alignment of that sign.

367. In keyboard music, hand or foot signs are placed before their respective lines in every parallel.

368. The first note of every measure in keyboard music and of every parallel in all music must be given its appropriate octave mark in all parts, without regard to the octave rules previously given.

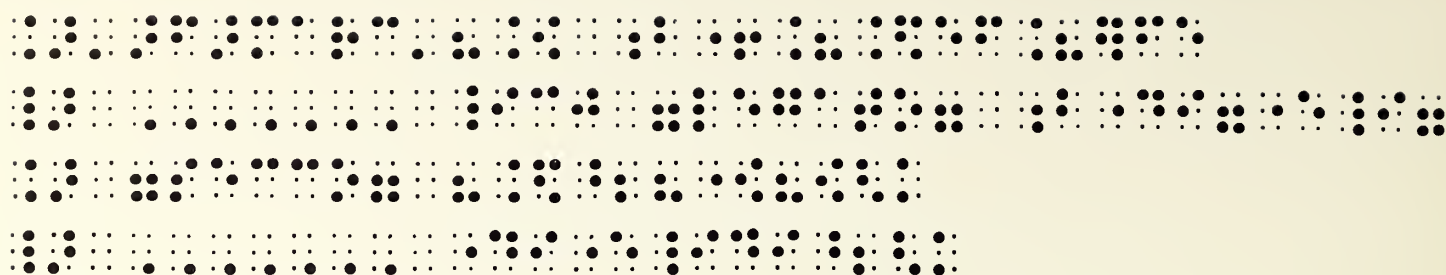
EXAMPLE 279.



369. The above example demonstrates the very important rule that when a measure cannot be completed in all parts in the line in which it begins, it must be divided at exactly the same point in every part. As the observance of this rule in complicated music is likely to lead to awkward situations for the transcriber, a measure should never be begun near the end of a parallel unless a suitable point of division can easily be found in all parts.

370. The abbreviations in Table 20 (b) and words in parentheses should where possible be treated independently of vertical alignment but as it is often impossible to complete a measure (or a suitable portion of it) in the line when this is done, these abbreviations and directions should then be included in the alignment, an adjustment of not more than two spaces being permitted where necessary.

EXAMPLE 280.

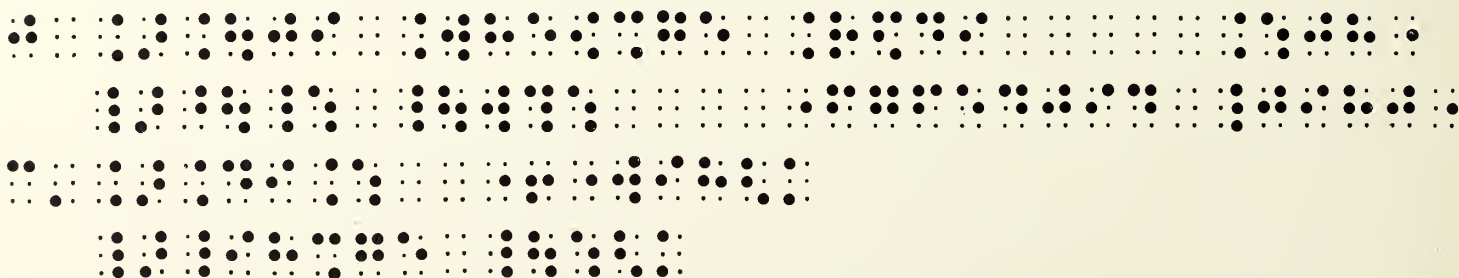


371. It will be observed that blank parts of the left hand lines in the above are filled by "tracker lines" of dots; this should be done whenever the blank space exceeds six cells.

372. Measures are numbered at the beginning of every parallel, the number being placed without numeral prefix in the first cell or cells of the first line of the parallel (in keyboard music the right hand line). If the piece begins with an incomplete measure, the Braille cipher occupies this position.

373. When a measure is divided and the remnant is carried over into a new parallel, the number of that measure in the new parallel must be followed by dot 3. In order to secure a vertical alignment of hand signs it is therefore necessary always to leave a blank space between the number and the hand sign where dot 3 is not used.

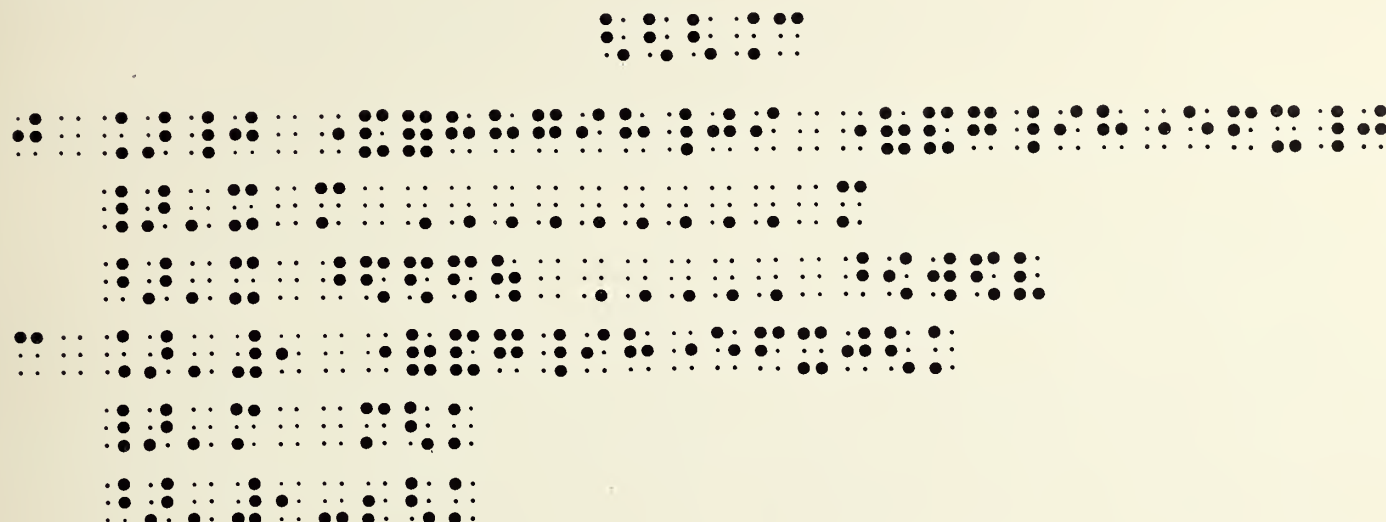
EXAMPLE 281.



374. A parallel must always be completed on the page on which it begins. (But see Para. 247).

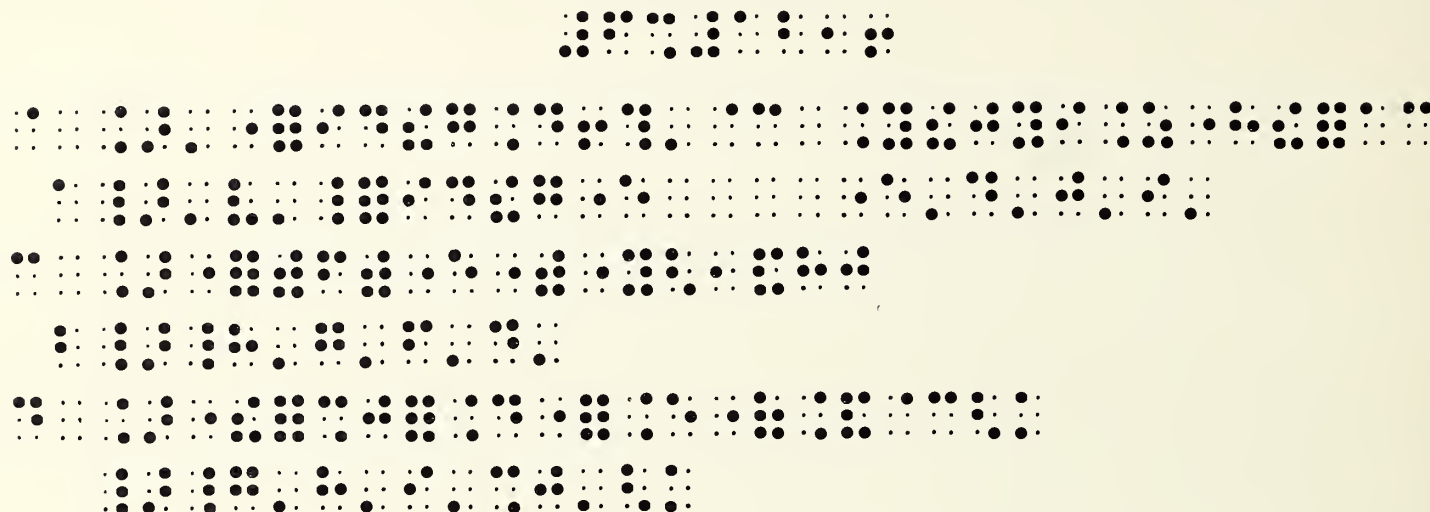
375. The Braille segno and da capo are never used in “ bar over bar ”, being replaced by the use of measure numbers (see Paras. 137-141), and partial abbreviation should only be used when the original passage and its repetition occur in the same parallel.

EXAMPLE 282.



376. When music is divided into sections, the numeral prefix is used at the beginning of every section, all the marginal numbers being thus removed into the second cell of the line and the text consequently still further indented by one space. If the sections are based on the ink-print staves the numeral prefix is not used, the number of the stave (counting from the top of the ink-print page) being placed immediately before the second (usually the left hand) line of the parallel without an intervening space.

EXAMPLE 283.



377. Intervals and in-accords are read downwards in the right hand part and upwards in the left hand and pedal parts.

EXAMPLE 284.

The musical notation for Example 284 is a piano piece in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is written for a right hand and a left hand. The right hand part features a melody with intervals and in-accords, while the left hand provides a harmonic accompaniment. The notation includes fingerings (5, 4, 3, 2) and a dynamic marking 'p'.

(If it is desired to reverse the reading of intervals in either hand, the method shown in the note to Para. 43 must be used.)

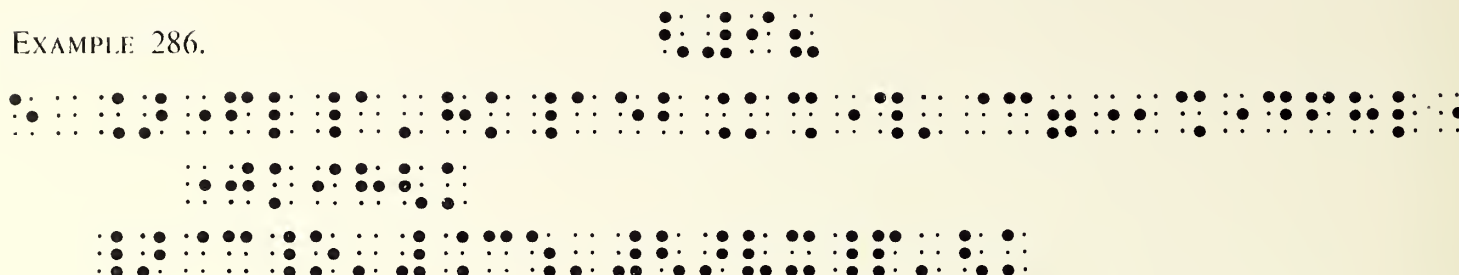
378. It frequently happens that the part for one hand moves temporarily into the stave allotted to the other. Where clef signs are not used this fact need not be noted in the Braille transcription but where clef signs are used the modified clefs (Table 17, Para. 167), must be inserted. The direction in which intervals and in-accords are read is unaffected by these special clef signs.

EXAMPLE 285.

The musical notation for Example 285 is a piano piece in 6/8 time with a key signature of one sharp (F-sharp). The score is written for a right hand and a left hand. The right hand part features a melody with intervals and in-accords, while the left hand provides a harmonic accompaniment. The notation includes fingerings (7) and a dynamic marking 'p'.

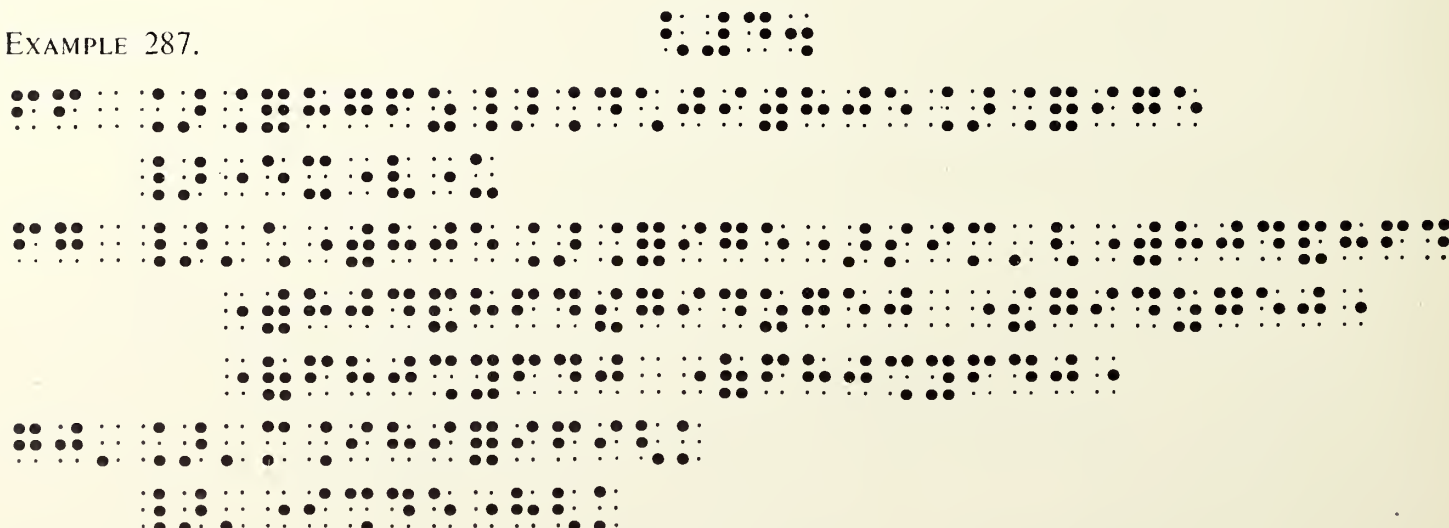
379. Where a measure which begins at the commencement of a line cannot be completed in that line and cannot be easily divided at the same point in all parts, it may be completed in the following line or lines, these lines being further indented two spaces. The first note in each indented line must have a special octave mark.

EXAMPLE 286.



380. Where (as in the following example) the music thins out into a single part shared between the hands, the second and succeeding lines in the parallel are indented two extra spaces, without hand signs, (unless these are required for the passage itself) and without marginal measure numbers. The first note in each indented line must have a special octave mark.

EXAMPLE 287.



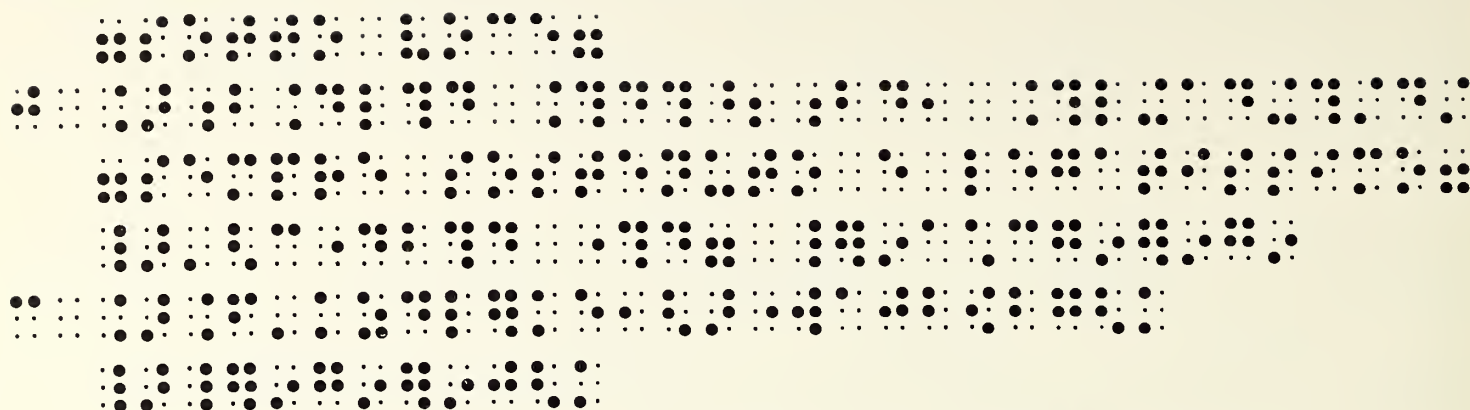


381. Where one of the parts (usually the pedal part in organ music) has more than ten measures' rest, this part is temporarily omitted. An asterisk must be placed at the point of omission, the number of measures rest being given in a footnote.

382. In music for beginners, free lines should be left between parallels, and the numbers of the ink-print page and stave should be placed in these lines over the first sign in the first measure on such page or stave.

383. Literary directions for expression which occur in parentheses at the commencement of a Braille line may for convenience be placed in a free line above the part affected, but this plan is not recommended for such directions when they occur at any other point in the line. In such cases, vertical alignment between the hands is disregarded.

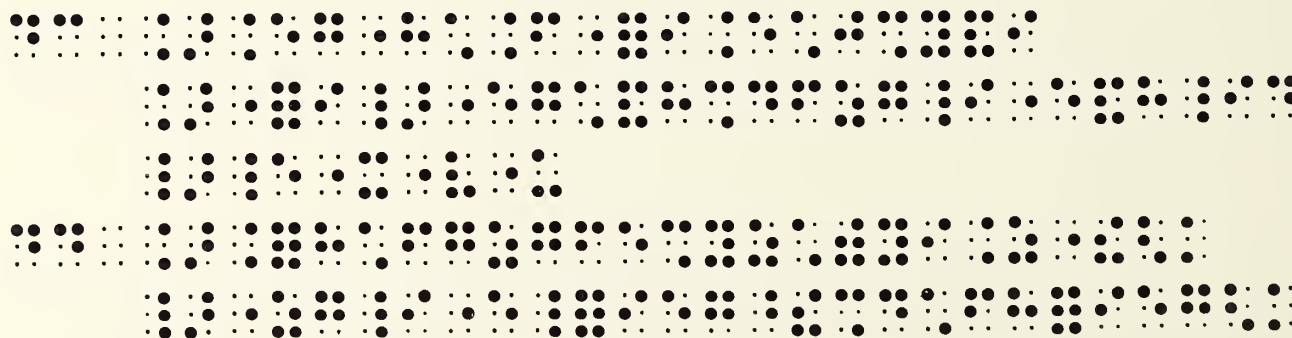
EXAMPLE 288.



384. In contrapuntal music for keyboard instruments the music can often be written in a style closely resembling ink-print open score, in which it is easy to read the parts separately or to combine them. The hand signs at the beginning of each line of the parallel are a sufficient guide to the reader, and the number of lines in the parallel may be varied, as explained in Para. 381.



EXAMPLE 289.



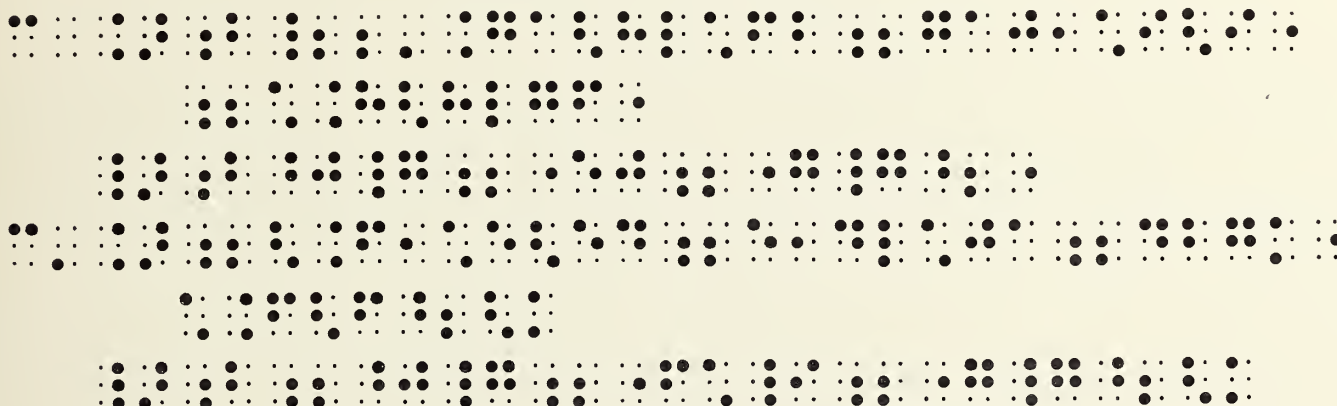
[It is not necessary to follow the rule concerning an asterisk and footnote given in Para. 381 when rests are not given in the ink-print in such passages, but (as in the above example) all rests not found in the ink-print must be preceded by dot 5.]

385. The transcription of music in open score from a two-stave ink-print original requires discretion and sound knowledge, since the disposition of voices, while sufficiently exact for the seeing performer, is often far from clear in contrapuntal detail for treatment in open score.

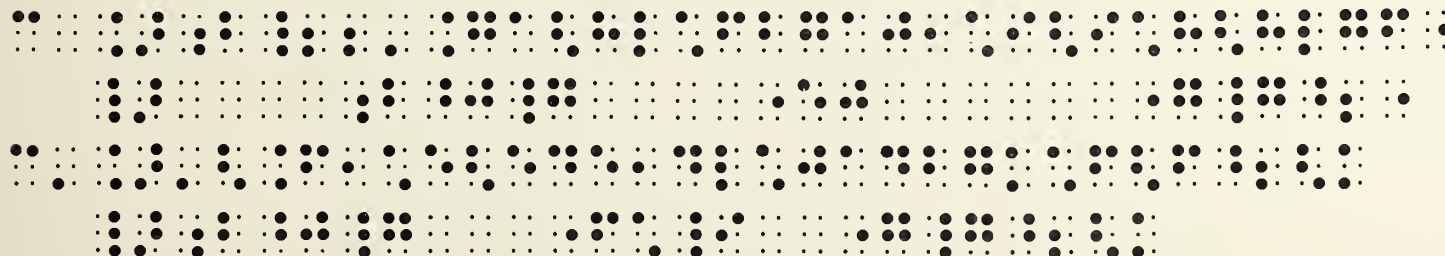
386. It is frequently necessary in the melismata characteristic of Chopin and other pianoforte composers to indicate the coincidence of particular notes in each part. This can be done in one of two ways:

EXAMPLE 290.

(a) the sign $\begin{smallmatrix} \cdot & \cdot & \cdot \\ \cdot & \cdot & \cdot \end{smallmatrix}$ may be placed before such notes in each part.

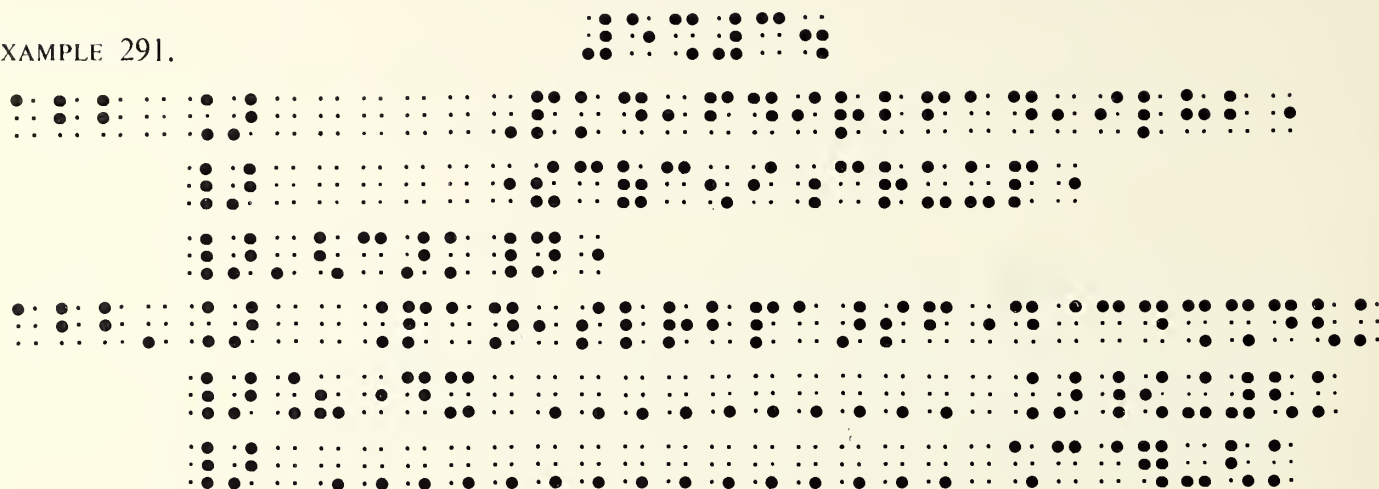


(b) the notes may be vertically aligned in each hand, thus:



387. As in the following example, it may sometimes be advisable to combine method (b) with that of open score.

EXAMPLE 291.

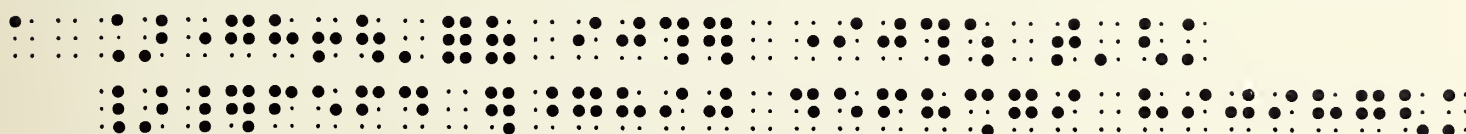
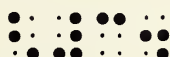


LINE OVER LINE

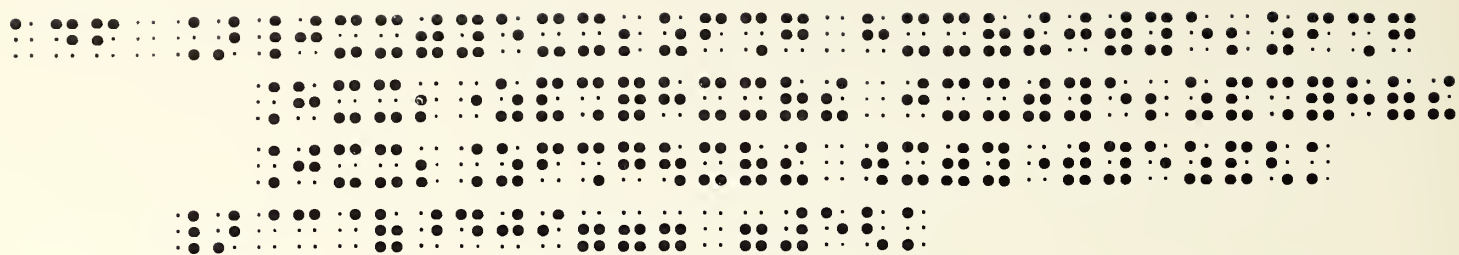
388. This method differs from “bar over bar” in only three particulars: (1) the principle of vertical alignment is disregarded; (2) it is not necessary to put special octave marks for the first notes of measures; (3) the regularity of parallels may be interrupted when one of the parts has repeats or rests corresponding to more than one Braille line of music in the other part or parts.

The following examples illustrate these points:

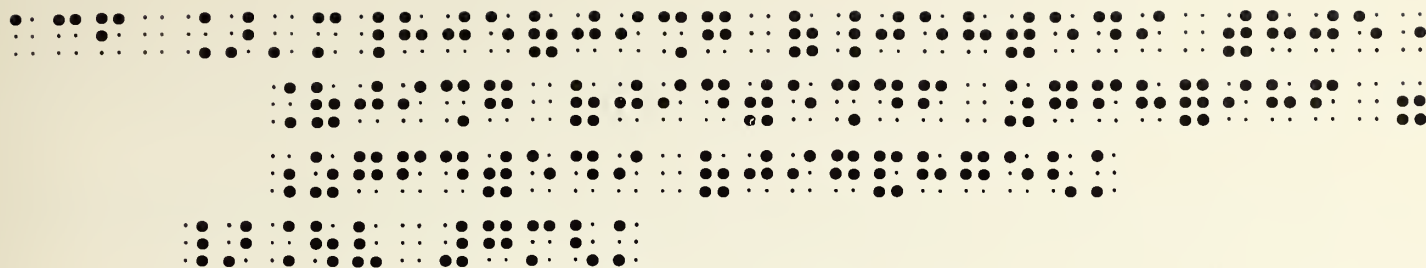
EXAMPLE 292. (1) and (2)



EXAMPLE 293. (3)



EXAMPLE 294.



389. The remaining rules for “bar over bar” apply equally to “line over line”.

SECTION BY SECTION

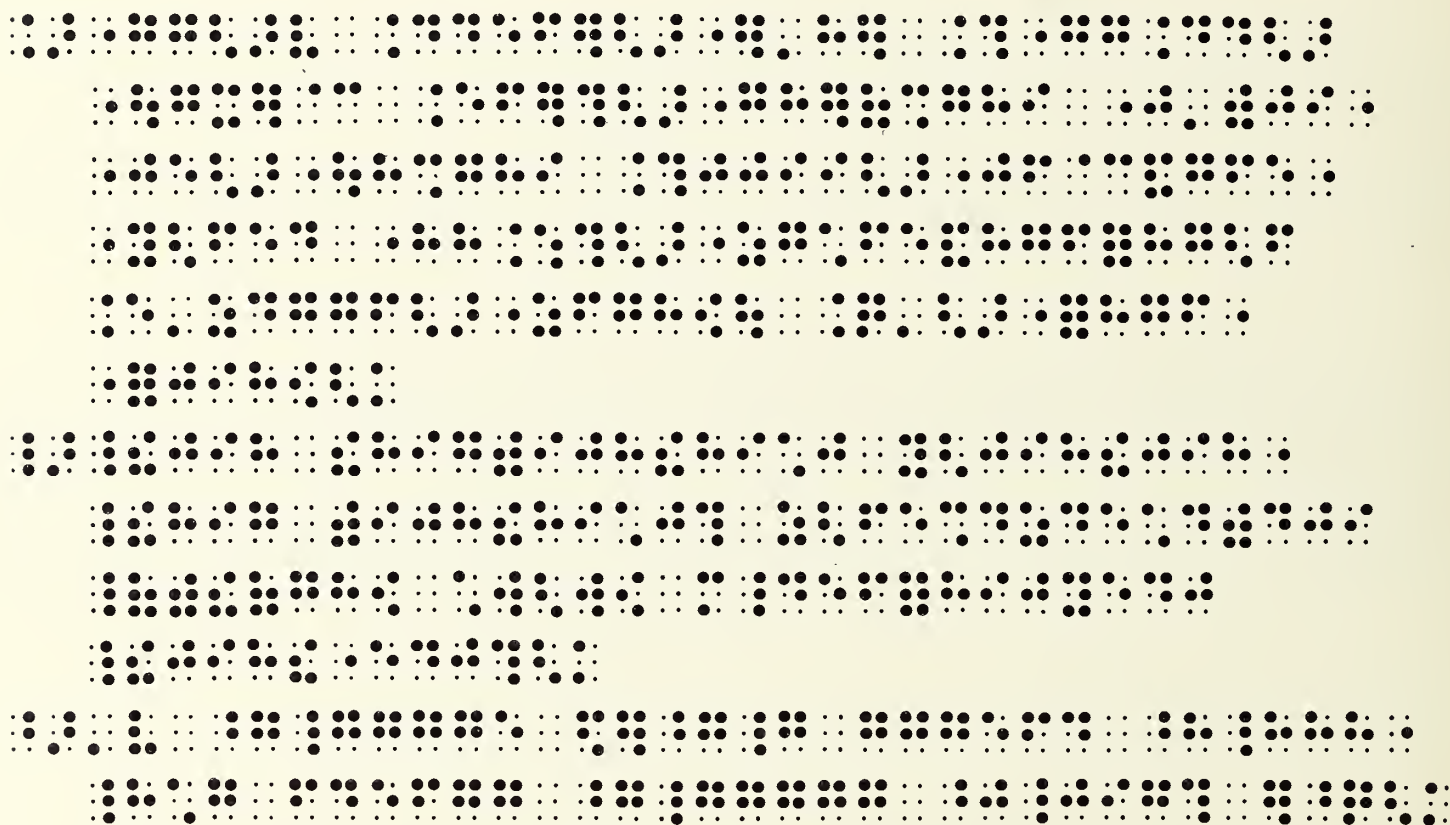
(also known as “ Continental Style ”)

390. This method consists of the presentation of a convenient group of measures for each of the parts in turn, the order being right hand, left hand, and, in organ music, pedals.

391. The length of these groups or sections is determined by the transcriber either according to the contour of the music itself, or else the number of measures in the ink-print stave.

392. The tabulation of “ section by section ” is similar to that of “ line over line ”, i.e., the hand and foot signs appear in vertical alignment at the left side of the page, the remaining lines of the music text being indented two spaces.

EXAMPLE 295.



EXAMPLE 297.



(Section 1, Measures 1—8, Page 1, Stave 1).

396. If a section commences or concludes with an incomplete measure, the measure numbers in the heading must be followed by dot 3 without an intervening space, and if the first section commences with an incomplete measure, the Braille cipher written in the lower part of the cell replaces the number.

EXAMPLE 298.



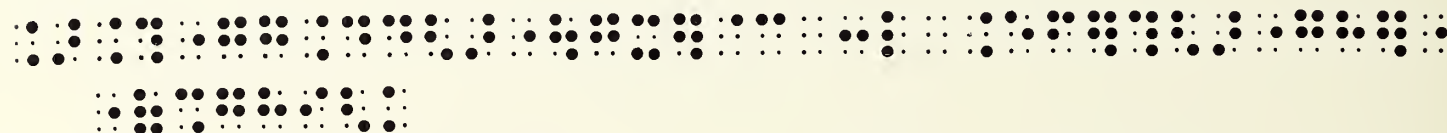
(Section 2, beginning in the middle of measure 8, ending in the middle of measure 16, Page 1, Staves 2 and 3).



(Section 1, beginning with incomplete measure, ending in the middle of measure 8, Page 1, Stave 1).

397. When sections are arranged independently of the ink-print staves, a change of stave is shown by the sign placed between measures.

EXAMPLE 299.



If the measures are numbered, the measure number follows this sign.

398. Expression marks represented by words or abbreviations either in parentheses or with the word sign should be placed in the right hand part unless they obviously apply to the left hand or pedal parts, and piano pedalling should be treated as explained in Para. 169.

399. Music shared between the hands should be treated as shown in Paras. 160-161.

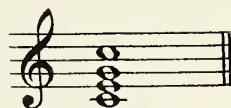
400. As measure numbers should always be given in the section heading, the system of repeats by measure numbers explained in Paras. 137-141 is recommended for this style.

APPENDIX

XXIX. THE "NOTE FOR NOTE" METHOD

401. This is a method in which intervals are replaced by the actual notes which they represent. These notes are written as quavers in the lower part of the cell and are therefore described as "sub-notes". In the following example (a) shows a chord written with intervals, (b) the same chord written with sub-notes.

EXAMPLE 300.



The following rules and directions are adapted from Paras. 43-57 since in general they apply to the " Note for Note " method.

402. The direction in which sub-notes are read (upwards or downwards) depends very much on the instrument for which the music is written and on the disposition of the score. Where clef signs are used, the treble clef implies a downward reading and the bass clef an upward reading.

EXAMPLE 301.



403. When the main note is dotted, it is not necessary to place dots after sub-notes.

EXAMPLE 302.



404. When the distance between a sub-note and the main note is greater than an octave, the sub-note must have an octave mark.

EXAMPLE 303.

The octave rules for chords of more than two notes are as follows:

405. If more than one sub-note follows the main note no octave mark is needed so long as any two adjacent sub-notes are less than an octave apart.

EXAMPLE 304.

EXAMPLE 305.

406. If any two adjacent sub-notes are an octave or more apart the second sub-note must have its proper octave mark.

EXAMPLE 306.

407. If a sub-note forms a unison with the main note, it must have its proper octave mark.

EXAMPLE 307.

408. If two adjacent sub-notes form a unison, the second must have its proper octave mark.

(N.B. In the last two chords of the following example, the inner parts form an octave in the one case and a unison in the other.)

EXAMPLE 308.

409. When two parts represented by sub-notes cross one another in a chord, the notes which are so to speak "out of place" must each have its proper octave mark, the written order of the parts remaining unchanged.

EXAMPLE 309.

410. The principle of doubling used with intervals is not employed in the “Note for Note” method except in passages of octaves. Here the doubling is shown by the repetition of the sub-note after the first main note of the passage and its re-marking after the last.

EXAMPLE 310.

Example 310 shows a musical passage in bass clef, common time. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371,

EXAMPLE 313.



413. It will be seen that “ Note for Note ” involves a change of meaning in the following signs:

	(the turn, in its various forms);
	(notes in small or large type, and various ornaments);
	(the trill, mordent, etc.);
	(the repeat, and irregular grouping);
	(see Table 20 (a)).

414. This difficulty can be met in either of the following ways:

(1) These signs may be separated from the preceding music text by the sign (not otherwise used in “ Note for Note ”) except (a) at the beginning of a measure or of a Braille line, (b) after a rest, piano pedalling, hand or foot signs, or marks of expression of the type given in Table 20 (b).

(2) The interval signs , , , and , displaced by the “ Note for Note ” method may be used as follows:

	(the acciaccatura);
	(the appoggiatura);
	(the turn between notes);
	(the turn above a note)
	(the repeat, replacing);
	(the initial sign for irregular grouping, replacing);
	(the trill and mordents);
	(staccatos, accents, etc.)

415. The "Note for Note" method can obviously be used in all music in which intervals would otherwise be needed, irrespective of the disposition of the score.

The following statement should be placed in the line below that containing the method of disposition of the score (see Para. 204); the numbers 1 or 2 indicating which of the alternatives given in Para. 414 is used:

(Note for Note—1)

(Note for Note—2)

XXX. VERTICAL SCORE and BAR BY BAR

416. These two systems were exclusively used in the United Kingdom from about 1915 to the printing of the present Manual, and although they were rejected by the Paris Conference of 1954, the very considerable production of Braille music in the United Kingdom renders a description of them necessary. Certain minor details of procedure tended to vary up to the publication of "Key to the Braille Music Notation 1922" by the Royal National Institute for the Blind, London, and one or two changes were also brought about by the Paris Conference of 1929. It is not considered essential to go into details concerning these variations, and the two systems are here described as they were presented to the Paris Conference of 1954.

VERTICAL SCORE

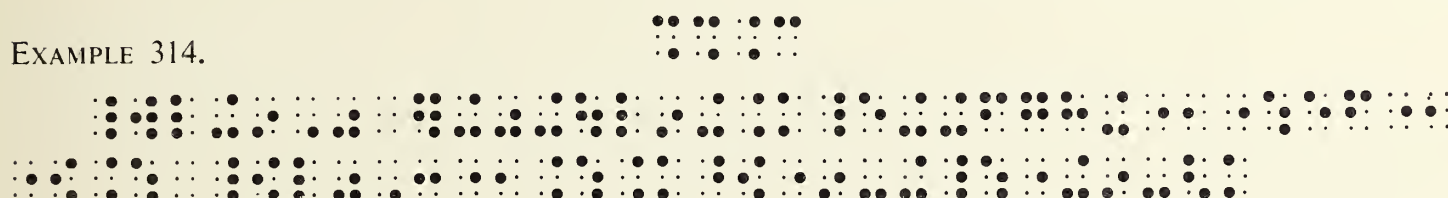
417. As its name suggests, this method is a complete presentation of the score in each measure by the use of intervals or in-accords or both, and the music is always read from the lowest part upwards.

The method is chiefly used as a handy compression of open score in vocal music for the benefit of organists and choirmasters, and for hymn tunes and the accompaniments of simple anthems and part songs.

418. No octave signs are used for the first notes of measures unless required by the rules given in Paras. 9-12, 67, 69.

419. The sign $\begin{smallmatrix} \bullet \\ \bullet \\ \bullet \end{smallmatrix}$ is always used to show the meeting of two or more parts on the same note when these can be expressed as intervals.

EXAMPLE 314.



420. When, as in organ accompaniments, hand and foot signs are used, they are not remarked in every chord so long as the number of notes assigned to each in the first chord remains the same. When changes of disposition occur, these signs are only used as required to show the new disposition.



• • • • •

• • • • •

424.


BAR BY BAR

425.

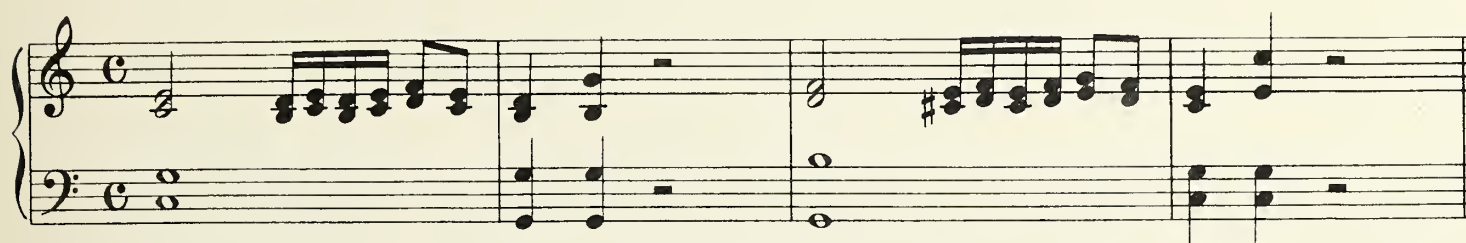
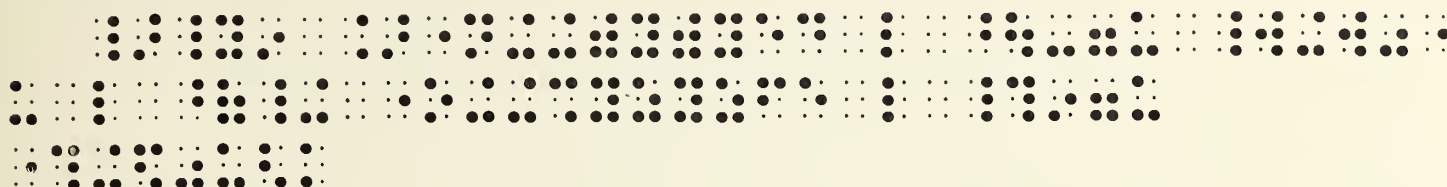
426.

427.

428.

429. The order of the parts is shown by hand, foot or other signs such as  etc. These are placed at the commencement of the piece and are not re-marked in the second and succeeding measures unless a change of disposition occurs.

EXAMPLE 316.

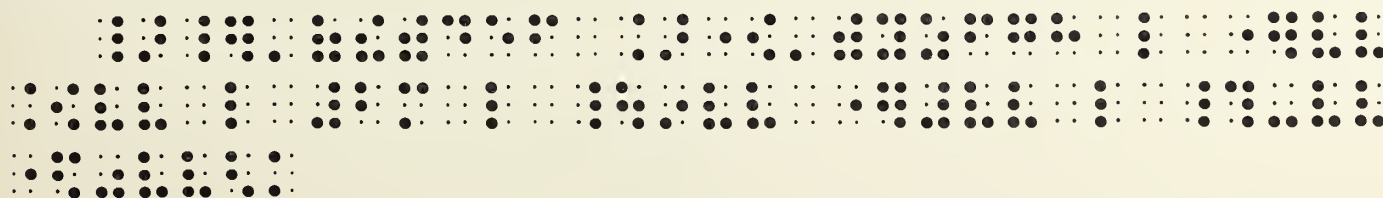


430. Where one of the parts is omitted, or where the music of one part can be placed more conveniently with that for another, the hand signs are marked in such a way as to make the disposition of the music quite clear.

431. Music written in this method is sometimes paragraphed according to the contour of the music but the general practice for the last 25 years has been to base the paragraphing on the ink-print staves.

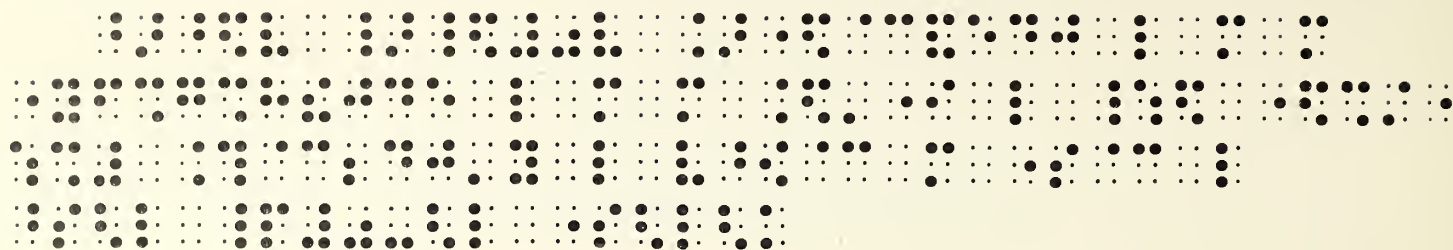
432. When all the parts have a measure of silence, only one rest is written, and for a silence of more than one measure the following procedure must be adopted:


EXAMPLE 317.



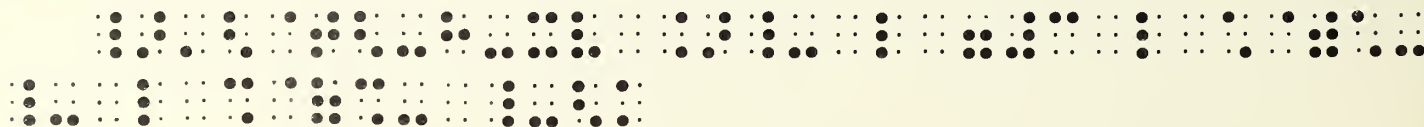
When the silence is not in all parts, rests are written separately for each part.

EXAMPLE 318.

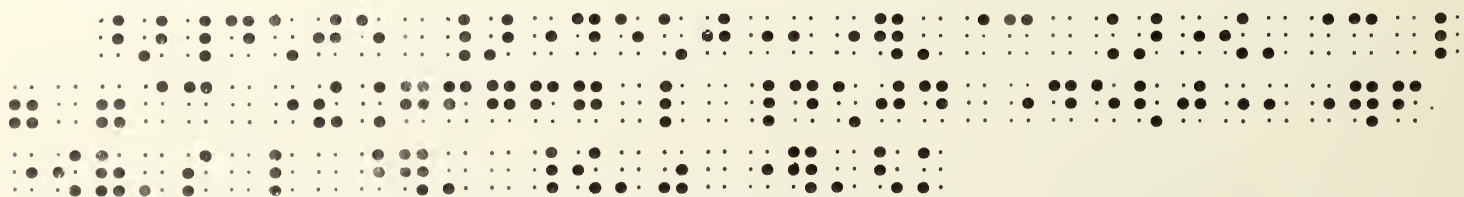


433. The measure repeat is treated in exactly the same manner as the measure rest, except that where two or more measures repeat in all parts the sign  is followed immediately by a figure with numeral prefix.

EXAMPLE 319.



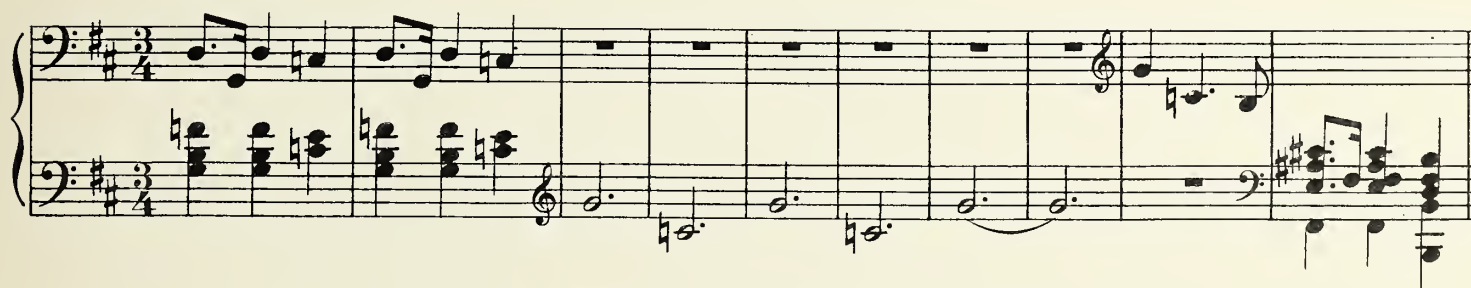
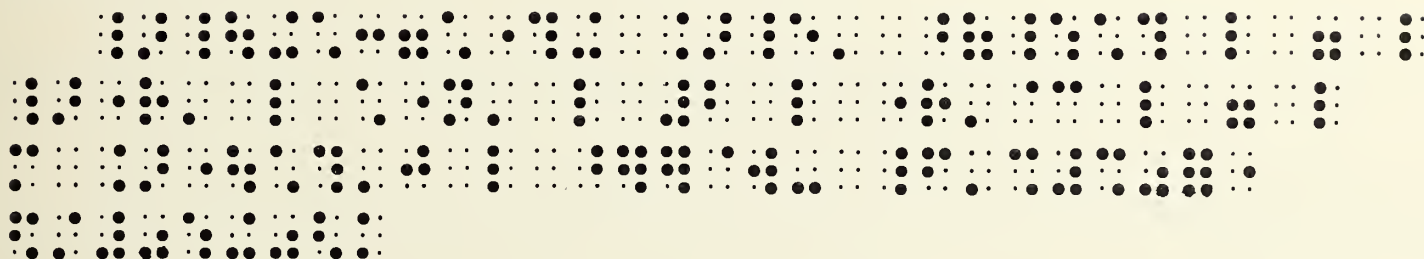
EXAMPLE 320.





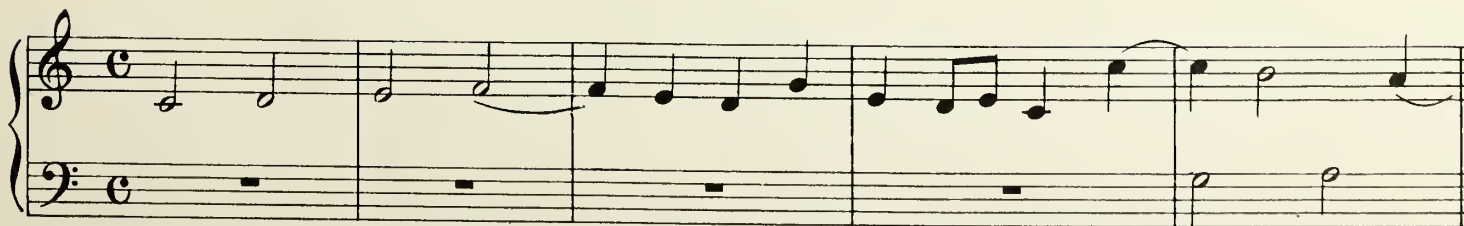
434. Where one part rests for more than four measures it is omitted.

EXAMPLE 321.



435. Where a piece begins with only one part (as in a Fugue) the bar lines are omitted until the end of the measure preceding that in which the second part enters.

EXAMPLE 322.



XXXI. SUBSTITUTION

(This system was extensively used at the beginning of the present century but has gradually fallen into disfavour and was finally rejected by the Paris Conference of 1954.)

436. Substitution is a device used to avoid the continual marking of octaves in passages which frequently change their octave. The one condition for its use is that the passage must be in notes of equal value.

437. A passage written in substitution is limited to a range of four octaves, the octaves being shown in ascending order from the lowest by note values, thus:

lowest octave—quavers

lower middle octave—minims

higher middle octave—semibreves

highest octave—crotchets

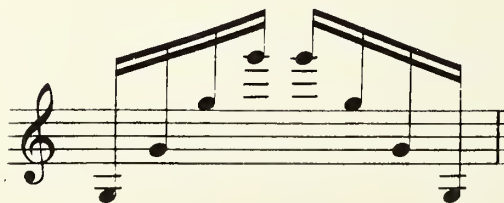
438. The sign indicating the commencement of a passage of substitution occupies three spaces:

(l) an octave sign showing the lowest octave of the passage;

(2) the sign $\begin{smallmatrix} \bullet & \bullet \\ \vdots & \vdots \\ \bullet & \bullet \end{smallmatrix}$;

(3) one of the value signs forming the second of the signs in Table 13, showing the value of the notes in the passage. Thus the sign $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$ indicates a passage of semiquavers whose lowest note is in the second octave.

EXAMPLE 323.



439. Rests of any value can occur in a passage of substitution but a note of any other value (or even of the same value dotted), brings it to an end and must be preceded by a special octave mark.

440. Hand signs and expression marks (Table 20 (b)) render the re-marking of the substitution sign necessary unless (according to the practice of some countries) they are followed by dot 3.

441. Stem signs of any value may be used in a passage of substitution.

XXXII. THE HAMMOND ORGAN

[The following details concern the registration for this recently invented electronic instrument. As the indications tend to vary with different printing houses, the present scheme is offered merely as a guide to the transcriber, who must make his own additions and adjustments according to circumstances.]

442. The Hammond in all its models is a two-manual organ with pedals, and the hand and foot signs used in organ music (Tables 17 and 21) are used here also.


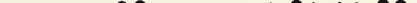
443. The manuals are indicated as (a) Swell (Sw.) and Great (Gt.); (b) Upper (U) and Lower (L); (c) by a circle (Sw.) and a square (Gt.). The indications in parentheses show the Braille equivalents for these markings.

444. The variations of tone are produced by a series of draw-bars, each controlling one harmonic in a series of eight or nine for each manual according to the particular model of the instrument (the pedal organ always has two draw-bars.)

445. Each draw-bar can be adjusted to eight different positions giving an equal number of degrees of intensity, and the position of each draw-bar is marked by a number.

446. The scheme of registration therefore appears as a horizontal line of figures (divided into small groups by dashes or spaces between each group for the convenience of the reader). In Braille this scheme is shown thus:

447. If one or more draw-bars are re-adjusted during the course of the music the whole group is given with the changed figures underlined. This underlining is shown in Braille by the addition of dot 3 in the same cell as the underlined figure:


 or
 

If a group contains a smaller number of figures than its normal complement of draw-bars, it must be understood that draw-bars to the right of the last number remain at zero.

448. A further feature of registration is that in some models there is a miniature octave of keys controlling pre-set combinations of draw-bars. The lowest key of this octave is a cancelling switch and the others are named and numbered, counting from the left thus: Gt. F (5).

449. Some models also contain a device similar to the pianoforte sustaining pedal and the pedalling signs given in Table 18 are used for this purpose.

450. The setting out of registration is the same as that described in Paras. 210-212, except that the word sign should not be used. The following short piece is a typical example:

EXAMPLE 324.

Method—Bar over Bar



Sw. 00-4655-432 Melody

p
Gt. 3220-0000

3

Sw. 00-4653-532

Gt. 3226-0000

p

INDEX OF SIGNS

In the following diagram the sixty-three Braille signs are arranged in seven columns, each sign having a reference number (⠠1), etc. The Index is divided into paragraphs, each headed thus:

1. ⠠

Signs with two or more characters will be found in the paragraph headed by the number of the initial character (e.g. ⠠⠠ is under 13, ⠠⠠⠠ under 59, ⠠⠠⠠⠠ under 45).

DIAGRAM OF THE 63 BRAILLE SIGNS

⠠ 1.	⠠ 11.	⠠ 21.	⠠ 31.	⠠ 41.	⠠ 51.	⠠ 57.
⠠ 2.	⠠ 12.	⠠ 22.	⠠ 32.	⠠ 42.	⠠ 52.	⠠ 58.
⠠ 3.	⠠ 13.	⠠ 23.	⠠ 33.	⠠ 43.	⠠ 53.	⠠ 59.
⠠ 4.	⠠ 14.	⠠ 24.	⠠ 34.	⠠ 44.	⠠ 54.	⠠ 60.
⠠ 5.	⠠ 15.	⠠ 25.	⠠ 35.	⠠ 45.	⠠ 55.	⠠ 61.
⠠ 6.	⠠ 16.	⠠ 26.	⠠ 36.	⠠ 46.	⠠ 56.	⠠ 62.
⠠ 7.	⠠ 17.	⠠ 27.	⠠ 37.	⠠ 47.		⠠ 63.
⠠ 8.	⠠ 18.	⠠ 28.	⠠ 38.	⠠ 48.		
⠠ 9.	⠠ 19.	⠠ 29.	⠠ 39.	⠠ 49.		
⠠ 10.	⠠ 20.	⠠ 30.	⠠ 40.	⠠ 50.		

(G.T. equals General Table
and numbers in parentheses indicate Table numbers)

1. ⠠

⠠ First finger (14), 89-93, (23-d), 261-262
Left toe (21), 207-209
Marginal measure number 372-373
Marginal stave number 376

2. ⠠

⠠ Second finger (14), 89-93, (23-d), 261-262
Left heel (21), 207-209
Two vowels on one note (22), 233

3.

- Short slur (12), 76–80, 110, 119
- Change of fingers (14), 90
- Change of feet (21), 207
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- Nachschlag (15 d), 99

4.

- C quaver and 128th (1), 1–6

5.

- D quaver and 128th (1), 1–6

6.

- E quaver and 128th (1), 1–6

7.

- F quaver and 128th (1), 1–6

8.

- G quaver and 128th (1), 1–6

9.

- A quaver and 128th (1), 1–6

10.

















- B quaver and 128th (1), 1–6
- Marginal cipher 372


11.

- 5th finger (14), 89–83
- Breve suffix (1), 3–4
- Breve rest suffix (4), 18–20
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- Natural harmonic (23 e), 269, 272
- Dotted bar line (G.T. Note 1)
- Minor (24), 289–298

12.

- Third finger (14), 89–93, (23 d), 261–262
- Right toe (21), 207–209
- Three vowels on one note (22), 233
- Bar line 427
- Two or more parts on one note 419

13.  Measure rest 18
Semibreve and 16th rest (4), 17–20
 Major (with numeral prefix) (24), 289–298
 Breve rest (4), 18–20
14.  C minim and 32nd (1) 1–6
15.  D minim and 32nd (1), 1–6
16.  E minim and 32nd (1), 1–6
17.  F minim and 32nd (1), 1–6
18.  G minim and 32nd (1), 1–6
19.  A minim and 32nd (1), 1–6
20.  B minim and 32nd (1), 1–6
21.  Minim and 32nd rest (4), 17–20
22.  Crotchet and 64th rest (4), 17–20
23.  Quaver and 128th rest (4), 17–20
24.  C semibreve and 16th (1), 1–6
 C breve (1), 3–4
 C breve (1), 3–4

25. 




D semibreve and 16th (1) 1-6



D breve (1) 3-4



D breve (1) 3-4

26. 




E semibreve and 13th (1), 1-6



E breve (1) 3-4



E breve (1) 3-4

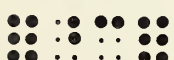
27. 




F semibreve and 16th (1), 1-6



F breve (1) 3-4



F breve (1) 3-4

28. 




G semibreve and 16th (1) 1-6



G breve (1) 3-4



G breve (1) 3-4

29. 




A semibreve and 16th (1) 1-6



A breve (1) 3-4



A breve (1) 3-4

30. 



B semibreve and 16th (1) 1-6



B breve (1) 3-4




B breve (1) 3-4

31. 











Natural (5), 21-26, 52, 72, 188 (also cf. (15 b, c))


End of original passage of segno and da capo (16) 127, 130-131, 133, 135, 145


⠠⠠⠠⠠	Release of sustaining pedal (18), 169–183
⠠⠠⠠	Thumb (23 d)
⠠⠠⠠⠠	Thumb on first string (23 d)
⠠⠠⠠⠠	Thumb on second string (23 d)
⠠⠠⠠⠠	Thumb on third string (23 d)
⠠⠠⠠⠠	Thumb on fourth string (23 d)
⠠⠠⠠⠠	Star and ped. under one note (18), 173
⠠⠠⠠	Isolation of repeated passage in unmeasured music (16 a), 117
⠠⠠⠠	Diverging and converging lines () on one note (20 a), 189


32. ⠠⠠


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⠠⠠⠠⠠	Thin ink-print double bar (G.T. Note 2) 142
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⠠⠠⠠	Braille music comma (G.T. Note 7), 36–38
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⠠⠠⠠	Ink-print double bar followed by dots (16 b) 143
⠠⠠⠠	Full measure in-accord sign (10), 67-68 71
⠠⠠⠠	Up-bow (23 c) 260 Plectrum up-stroke (23 g) 280 “ Push ” for accordion (25) 305 Ascending arpeggio for harp 333


33.  Sharp (5), 21–26, 52, 72, 188 (also cf. (15 b, c))
-  First string (23 a), 256–257
-  Second string (23 a) 256–257
-  Third string (23 a), 256–257
-  Fourth string (23 a) 256–257
-  Fifth string (23 a) 256–257
-  Sixth string (23 a) 256–257
-  Seventh string (23 a) 256–257


34.  C crotchet and 64th (1) 1–6


35.  D crotchet and 64th (1) 1–6


36.  E crotchet and 64th (1) 1–6



37.  F crotchet and 64th (1) 1–6


38.  G crotchet and 64th (1) 1–6

39.  A crotchet and 64th (1) 1–6

40.  B crotchet and 64th (1) 1–6

41.  Fourth finger (14) 89–93, (23 d) 261–262
Right heel (21) 207–209

42.  Triplet (7), 39–40
-  Doubled triplet 40 (Ex. 28)

43. 




Seventh interval (8), 42–58, cf. 414 (2)



Crossing of foot behind (21) 208



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44. 



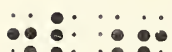
Turn between notes (15 b), 94, 97–98
C sub-note 401




Inverted turn between notes (15 b) 94, 97–98



Unusual ornament (15 d) 99



Unusual ornament (15 d) 99

45. 



Acciaccatura (15 a), 94–96
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Doubled grace notes (15a) (Ex. 70)



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46. 



Trill (15 b) 94, 97–98

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47. 



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50. 


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51. 


 Second interval (8), 42-58, cf. 414 (2)
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52. 


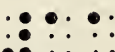

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53. 

 Fourth interval (8), 42-58, cf. 414 (2)
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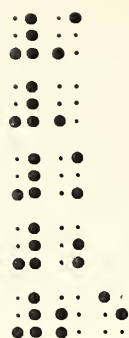
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+ or aug. (24) 289-298



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–5 (24) 289–298

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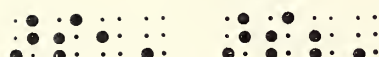
Beginning of ink-print diverging lines (crescendo) (20 b), 193



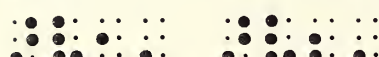
Beginning of ink-print converging lines (decrescendo) (20 b), 193



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First and second soprano etc. (22) (footnote)



First and second violin etc. (26 a) (Note)

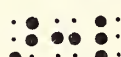


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etc. C clef on first etc. line (3) (note)



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F (bass) clef (3) 14–16



F (bass) clef on third etc. line (3) (note)



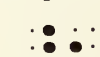
Modified G (treble) clef (17), 167, 378



G (treble) clef (3) 14–16



G (treble) clef on first etc. line (3) (note)



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




















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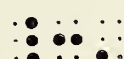
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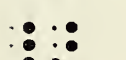
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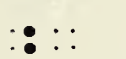
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




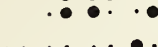




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






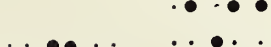







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